

नेपालमा पडलियायः

Manuscript notes from a  
card Catalogue of the  
Nepal Manuscripts microfilmed  
under a German - Nepal Project in  
the Stadtbibliothek, Berlin.

[ consultation carried out upon letters  
para ]

NEPAL

Manuscripts



Kālī-kṛpā-kāya-sambhavaṁ

is a small one - A copy of Macura Dace  
by



आदि लालयग

National archives Kathmandu, Nepal

National archives Kathmandu, Nepal

ॐ अजिणेशाय नमः । शृणु मुखशतं राजस्तनूभावं । विवर्जयेत् । येन संमिते लोके दोषाहंसा ।  
राजस्तनूभावं । विवर्जयेत् । १ २ ३ ४ ५

मुनिविद्या ॥ सामर्थ्ये विगले दोगः स्वश्रमायां प्रलापभाद । देश्यावचने विश्वासिपुत्र यथा दम्भदम्बरे ॥

॥२॥ धूनादिवैतव्याशः <sup>५</sup> कृशाद्यैर्बुसंशयी निबुद्धः प्रोक्तकामैर्विवेकरसिन्धोवाणिक् ॥३॥

प्रौढाकार्प्यी (as written in the m.)

~~10/10/2018~~

मृगेणस्थानक्रेतास्थानिः कन्यकावरः व्याख्याता चाश्रुतग्रन्थे प्रत्यक्षार्थे

॥ ५०६ ॥ ॥ ५०६ ॥

चपलापतिरी व्योमः शकशत्रुशंकरः

देवाधुनान्यनुशायी - ५

कावत्वेहृत्पाठकः ॥ ५ ॥

अप्रस्तावपट्टी वक्ता प्रस्ताव गौनकारकः।

1161

॥६॥  
लीमकाकलहकटगन्युग॥ - मो. ज. न. द. ठो. ६ की धारि: स्थल

॥ ७ ॥

लोमेनु लोको को शिल्प संस्कृतः पुनः धीनं चने चीनं पत्नी लोको च याचकः भाया-

वेदाङ्गलोदाहिः पुत्रोपादानं पुनः कापाद तदङ्कः अन्तर्गणयोगः

कामुक रूप दृष्ट्वा दात्वा गर्ववाग्मात्रेणोक्तिमिः ॥ ४ ॥ (गर्ववाग्मात्रेणोक्तिमिः written in the manuscript)

चरिदध्यान्महितोत्तोलकुलो, रोकादरोवकः ॥ (गुलानि गानात्, written on the margin)

कृत्वा धीन् दुर्लभा न कामी ॥ इति शुक्ल गमांदाः ॥ १ ॥ (शुक्ल on this word is written) (रामक शुक्ल)

$\frac{\text{लुब्धोयमजि}}{\text{लुब्धभूमजि लाभार्थी नयायार्थी दुष्टशास्त्रारि। कायरत्वे लैहबद्धाशः}}$

कुरेगांजीणि भयः ॥ १० ॥ (on this word अहोरी is written)

कृतये प्रातः कायाधौ नीरसे गुणविक्रयी । स्वस्थौ नैद्याक्रिया रुंक्षी रोगीपश्य पराङ्मुखः ॥१॥

जो मेने स्वजन त्यागी जाचा मिन <sup>किरागहन</sup> ~~किरागहन~~ लाभ काले कृतान्त हयो गहादिः महेद ?

कलदाप्रियः ॥ १२ ॥

गणक गज्याधी गणेशस्योक्तौ शूरविमन्त्रे हतावरः । शूरो दुर्बलवादासु  
दृष्ट दोषांगनारतिः ॥ क्षणरागी गुणान्धासौ संचयैर्द्वि यत्कलुषययी  
भूषानुकारि भूषानुकारीमानेन जनैराज्ञादिनिदंष्टः ॥४॥



Kālī śāstrakāvya śambhāvanā

Written as a small one - A copy by Macura Datt  
Pandey



National archives Kallmandu, Nepal

प्रौढाकारिणी (as written in the m.)



दुःखे ~~हृद~~ दाशैवि ~~हृद~~ न्यातेः सुरैर्विरुद्धगतिः । बहुययोनपरसाये  
परीक्षायैविषाशनः  
परीक्षायैविषाशनः ॥ 15 ॥ (परीक्षायैविषाशनः)

दानार्थं ~~कर्म~~ धातुवादेन रसावनरसक्षयो । आत्मसम्भवनास्तब्धः  
श्रीधारात्मवधोदातः ॥ 16 ॥

नित्यं निष्फलसंचारे युद्धप्रेम्भीशराहतः । क्षयीशक्तविरोधेन

न ? स्वल्पार्थः ~~कीर्ति~~ स्फीलम्बरः ॥ 17 ॥ *limited resources showing off too too much.*

प्राण्डितोत्तमीले वान्यालः सुभरोत्तमीले वान्यालः निर्भयः ।

उद्वेजनीतिरनुतीभिः मगमिदी ~~मृलोकीभिः~~ मृलोकीभिः ॥ 18 ॥

द्वारिद्रहस्वन्यस्तार्थः संहिगप्यैकतव्ययः ।

स्वन्ययैलेखकोद्वेगी

द्वैवाश्रित्यकपोरुषः द्वैवाश्रित्यकपोरुषः ॥ 19 ॥

गोष्ठीरति ~~अति~~ द्वारिद्रश्चसेवाविस्तृतमोजनः । गुणहीनकुलश्लाघी  
सभामध्ये विनिर्गतः ॥ 20 ॥

द्वैतोर्विरुद्धसंदेशः कास्त्रोश्चौरकारतः । श्रीमोक्ष्यव्ययः  
कीट्यै, श्लाघायै त्यक्तमोजनः ॥ 21 ॥

मायमियानोषिद्धार्थी कार्यान्वये न्यस्तद्व्युद्यशाः ।

व्यक्तदोषजनश्लाघी गीतगाथीस्वरस्वनः ॥ 22 ॥

बहुराज्याल्लिरासेको विक्षिप्तः छडाचाटुभिः । *विक्षिप्तं छडाचाटुभिः*

वेश्या सपत्नकलही द्वयोर्मध्ययैतलीयकः ॥ 23 ॥

राजः ~~स्व~~ प्रसादसिधरपी ~~रक्ष~~ न्यायेन विवादेभिः । अथहीनार्थकार्यार्थी जनैः गुप्तप्रकाशकः ॥ 24 ॥

अज्ञातप्रतिभूकर्महितवादिनिर्गतसरो सर्वजः \*



अन्तिमवाच्यम् ।

॥ सर्वत्र विश्वस्वगता न लोक व्यवधारिते । गिदुक्स्वोष्णगोत्री न गुरुस्व शीशीलत्रियः ।  
कुक्कर्मण्यपि मिलिज्जः स्वयंभूश्चिन्तकः (३३) इतिगुर्विशालं समाग्रम् ।  
सहायोः (सहस्रगोः)







Dakota

1. Atlaprales; M.S. No. 4-633 Type sp. No. of consp.:

Recd No. B 324/8, N 1a. MS No. 5-702/VI, Jyotee

(Reel 2. No. 21 Center 55, 1 lb Pan 708 .5 gold so, No. 21 Center  
No. B 14/6/ 79 + 12, Reel No. A 30/2 — 3 more used.

2. संगीत एवं साहित्य, a commentary on a literary text,

No. of leaves 163, Size 31.1 x 5.4 Reel No.

E 666 / 1. Scapa Nevada. Pile in boat damaged -  
by rats.

Place of deposit - Sharnovskaya T. acc. to Tolstoy:

(श्री) एषां च कथं न भवति तद्वत् स्वरूपी न भवति श्रीरामस्य संक्षिप्तं यो मया व्याख्यायितम् -

1713-4212-27-21, MS. No. 4. 1021 <sup>Private RTM E/4 1888</sup> Na. of <sup>6</sup>

8032 34X X 135 Renon B 574/18

21724101-7345 (Natalia) No. of leaves 14, size 25x12

Rail No. A 346 114

$\sqrt{21 \times 21 \times 21} \text{ cm}$  ( = 21 ) No of Rows = 11, Size 30x5 R and Net

- 13 13/21.

1. प्रमरदीयता (कोर) No. of cases 41 Size 26.6 x 12

Roll No. E 246/13

5. सहस्ररत्न (वि. 4) सहस्ररत्न - 4 (2001/2) पृ. नं. 231

Ex 3e 27/1. x 10.4. V.S. 1857

Kaiser Library, Ms. No. 629

f. 5473113 - mac - can, no of cases 31, size 37.3 x

152 R and No. B 310/24

9. समरसिक कीमत, नं. व समार पृष्ठ संख्या 23.8

X 5.2 R and No. 13 310 14. E 200 15 ft missing

10. 14 FEBRUARY 3 with 2731 No. of leaves 42 Size  
25.3 x 10.8, Reel No. B 310/9.

(11. १५ मकर शनि की विज्ञा No. ४ २२०५५ ५५, ५:७२  
२६.३ x ११, Rind No. ३ ३१०/१)

12. १९५१९३०११, No. ११ 25 size 24x11, R and  
No. E 1086/2

13. साक्षात्कार किंवा पदार्थ ३१ दिनां च साक्षात्कार

No. of leaves 41 Size 22.4 x 10.8 R and No.

A 377 / 3

CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

C-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

So. 18 E. 1. R. No. G-44/3



Reel No. B 13/6.

15. Bagmati prasānīś, No. of leaves, 51, Size 3.

X 4.5 Reel No. B 13/70

16. Bagmati prasānīś, No. of leaves, 40, Size 33.

X 4.5, Reel No. B 16/10

17. Śar - Balaśar śhaśānīś, No. of leaves, 2, Size 27.5 X 12 Reel No. A 64/5

18. Balaśar śhaśānīś, No. of leaves, 6,

Size 37 X 27, No. of Reel B 234/15

19. Balaśar śhaśānīś, No. of leaves, 8, Size 12 1/2 X 25,

No. of Reel A 340/7

20. Balaśar śhaśānīś, No. of leaves, 10, Size 2 1 1/2 X

8 1/2 Reel No. A 340/9

21. Balaśar śhaśānīś, No. of leaves, 18, Size 20 1/2

X 9 1/2, Reel No. A 340/11

22. Balaśar śhaśānīś, No. of leaves, 26, Size

23.2 X 9, Reel No. B 273/5

23. ~~Balaśar śhaśānīś~~ (śhaśānīś)

Balaśar śhaśānīś, No. of leaves, 24, Size

22 X 9 1/2, Reel No. A 348/12

✓ 24. Balaśar śhaśānīś, No. of leaves, 15,

Size 13 X 7, No. of Reel A 349/3

25. Balaśar śhaśānīś, No. of leaves, 10, Size

26.9 X 9.8, Reel A 385/15

26. Balaśar śhaśānīś, No. of leaves, 44, Size

26.1 X 9.5, No. of Reel G 242/3

27. Balaśar śhaśānīś, No. of leaves



11.6.83

1. Mahānāṭāka, No. of leaves 21, Size 20.2 x 8, Reel No. E 295/24. Place of deposit M. Misra.
2. Mahārājakutahala (Kavya) [Incomplete], No. of leaves —, Size 22.4 x 9.3, Reel No. B 320/2 {~~विश्वनाथ~~, No. 42/14}.

3. Mahārāmāyanaṭāka, No. of leaves 99 {Remark: Palm-leaf, leaves partly torn}. Size 30.5 x 4.5, Reel No. A 20/2 {MS. No. pane. 788 / Vināṭāka 33}.

4. Navagraha itī sūtravāṇī, No. of leaves 6. Size 32 x 13, Reel No. B 460/23. Noted in New Catalogue Catalogue under the title Navagraha itī sūtravāṇī - Vicārah.

5. Nityānātha (Nāṭāka), No. of leaves 34, Size 25.1 x 9.3, Reel No. B 65/27. Not noted in New Catalogue Catalogue. Scrip Nawari Place of deposit Rajapachhaya.

6. Palāṅgābhīpārahana, (Nāṭāka), No. of leaves 16, Size 21 x 7 1/2, Reel No. A 349/19. {MS. No. 5-3928, No. 22}

7. Pañcapāṇḍava saṁvādaṇāṭāka (Question mark given after the New Catalogue Card) No. of leaves 49, Incomplete, Size 30.1 x 8.4, Reel No. G 44/3



Place of deposit : Rajpalsgarh,

8.



Date 6.6.1983. Reel E 666  
1 श्रीगुणलक्ष्मी टीका

6.6.1983

1.13. दाते अष्टलक्ष्यामां स्थापक शलोचकद्वये मध्यामुरं एलीमर। उपर्युक्ता  
पर्यायः नाशमयेनामुप प्रः।

दाते श्रीमद्वृक्षधरचामिनाष्टो शलोचकद्वये अष्टलक्ष्यामां  
विमदरनिनामागः समाहृतः।

(1) पुरातत्त्व प्रकाशन माला - 4.

नेपालरामकीय वीरपुस्तकालयस्थ पुस्तकालाभा

बृहत् सूची पत्रम्

यस्यायं

नाटक (रूपम्) ग्रन्थानिविषयक रत्नतीया भागः

मुद्रिसागरशर्मणः अध्यक्षतायां वीरपुस्तकालयतः सम्पादितः प्रकाशितश्च

प्रथमं संस्करणम्  
काठमाण्डपः

शुभल-गोपलतः  
वि. सं. 2019

मूल्यम् (रुपय) रु. 500

(2) पुरातत्त्व प्रकाशन माला - 6

द्वितीयभागः (साहित्यकाव्यग्रन्थानिविषयको, (other particulars as above).



Page 2 of 2

Page 2 of 2

1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are derived from the principles of the theory of the structure of the atom.

2. The second part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are derived from the principles of the theory of the structure of the atom.

3. The third part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are derived from the principles of the theory of the structure of the atom.

4. The fourth part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are derived from the principles of the theory of the structure of the atom.

5. The fifth part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are derived from the principles of the theory of the structure of the atom.



34 ✓ in Dr. śāntaśāntaka (Kāvya)  
 Voted in N.C.C. Leaves 7 Size 26, 1 X 10. Reel A 381/36.

35 ✓ Dharmadattacaritanāṭaka (नटका)

Not mentioned in N.C.C. Leaves 40 Size 23 X 9 Reel A  $\frac{346}{38}$

36 Not mentioned in N.C.C. Dharmakāvya (Kāvya)

Leaves 16 Size 11, 5 X 8 Reel B  $\frac{315}{11}$

37 Not mentioned in N.C.C. Gitākeśava (Kāvya)

Leaves 59, Size 21 X 6, Reel B 309/30.

38 Gopālasvarūpāṅka

Not mentioned in N.C.C. Leaves 65 Size 19 X 8 Reel B  $\frac{314}{13}$

39. Gāyatrī Savitrī nāṭaka (Nāṭaka)

Not mentioned in N.C.C. Leaves 6, <sup>Size</sup> 18.6 X 8.7. Reel E  $\frac{299}{12}$

40. gīrvāṇādhiśācarita (STĀṢṬH)

Not mentioned in N.C.C. Leaves 27. Size 25 X 21 Reel B.  $\frac{240}{14}$

B.  $\frac{241}{1}$

bound as copy book

41.



.....	DHB II B	392 067	.....	HB 10 Hi 1750
.....	HB 2 Yi 7905	392 087	.....	HB 3 Ja 6725
.....	HB 5 St 3002	392 088	.....	HB 5 Ga 7260
.....	HB 13 Ta 4902	392 119	.....	HB 1 Hs 6886
.....	HB 16 Zq 9570	4° 392 120	.....	HB 3 Gd 6775
.....	HB 5 We 6753	392 122	.....	Kart LS Ca 4351
.....	HB 2 Yb 2287	4° 392 133	.....	HB 7 Ga 741
.....	HB 9 Ac 5900	4° 392 148	.....	HB 6 Nc 2820
.....	HB 5 Vz 8820	392 150	.....	HB 1 Xw 393
.....	HB 1 Xa 760	392 151	.....	DHB II B
.....	OLS Bc OA aust 10	392 179	.....	HB 10 Oc 840
.....	HB 5 Wa 6517	392 186	.....	HB 17 Xc 622
.....	Hs LS FQ 915	392 188	.....	OE LS DA m 504
.....	Kart LS HM	392 191	.....	HB 15 Aa 6890
.....	HB 16 Bn 8770	392 196	.....	HB 14 Qb 881
.....	HB 1 Hw 565	392 207	.....	HB 5 Ga 7252
.....	HB 6 Ns 33	392 213	.....	HB 9 Tn 800
.....	HB 6 Je 1300	392 214	.....	HB 6 Aa 6475
.....	HB 6 Nb 5510	392 215	.....	HB 1 Mw 8660
.....	HB 6 Wm 1150	4° 392 218	.....	HB 10 Sc 4881
.....	HB 6 Ea 6800	392 219	.....	HB 6 Di 30
.....	HB 6 Nh 1630	4° 392 225	.....	HB 15 Aa 7973
.....	HB 16 Ha 7781	4° 392 226	.....	HB 1 Pb 1883
.....	HB 16 Ha 9277	392 230	.....	HB 2 Tw 5760
.....	HB 16 Aa 3310	392 232	.....	HB 2 Yi 7832
.....	HB 16 Gd 9006	392 235	.....	HB 2 Ye 2566
.....	HB 16 Da 9377	392 241	.....	HB 17 To 614
.....	HB 2 Yi 7552	4° 392 258	.....	Kart LS Vu 7051
.....	DHB II A	4° 392 270	.....	HB 1 Hp 390
.....	HB 1 Mg 2215	392 274	.....	HB 1 Xa 878
.....	HB 2 To 7600	392 284	.....	HB 8 Bc 1820
.....	DHB II A	4° 392 286	.....	HB 1 Mc 1711
.....	HB 3 Oc 2462	392 310	.....	HB 8 Sk 6150
.....	Hs LS NP 7460	4° 392 315	.....	HB 2 Tm 46
.....	HB 4 Ui 5204	392 340	.....	HB 1 Jr 3040
.....	HB 3 Jb 6900	392 344	.....	Hb 4 Da 5004
.....	HB 5 Sf 6972	392 352	.....	HB 8 Fo 3520
.....	HB 1 Hg 7875	4° 392 405	.....	DHB II A
.....	HB 3 Bb 5515	4° 392 407	.....	HB 6 Nr 5506
.....	HB 1 Lu 4034	4° 392 427	.....	HB 15 La 2203
.....	HB 5 Ca 9558	392 428	.....	HB 10 Qn 848
.....	HB 3 Oc 3249	392 438	.....	HB 2 TL 7157
.....	HB 2 Dd 7670	392 442	.....	HB 5 Vv 4235
.....	HB 1 Mp 722	4° 392 443	.....	HB 5 We 4708
.....	HB 1 Mv 7835	4° 392 452	.....	HB 6 Nt 3480
.....	HB 2 Ya 5235	2° 392 454	.....	HB 1 Os 7500
.....	HB 1 Od 400	392 456	.....	HB 5 Wb 3510
.....	HB 7 Id 710	4° 392 476	.....	HB 6 He 1500
.....	HB 10 Ng 5200	392 478	.....	HB 6 Nc 253
.....	Kart LS Am 285	392 482	.....	HB 15 Ac 7949
.....	HB 5 Vi 530	392 483	.....	HB 16 Ta 8762
.....	HB 5 Wa 6140	392 484	.....	HB 16 Rq 9177
.....	HB 6 Dd 2650	392 488	.....	HB 2 Tk 7247
.....	HB 10 Ee 4770	392 495	.....	HB 10 Rm 260



27. Dakṣa Carita (Nalaka).

Not mentioned in N.C.C. leaves 20 size 20.2 X 8.6. Reel E 295/22  
at the time of King Visvajit-malla of Patan

28. Dānakeli Kaumudī (नालकी) Noted N.C.C. as भागीकी  
leaves 33 size  $28\frac{1}{2} \times 12\frac{1}{2}$  Reel A 346/20

Not mentioned in N.C.C.

29. Daṅgīśaraṇakatha (Katha)

leaves 13 size 23 X 8. Reel A 339/12

\* 30. Noted in N.C.C.  
Dantadhāvana vidhi?

leaves 37 size 26.6 X 10.5. Reel No. G 38/12

Not noted in N.C.C. as Katha.

31. Dhruvacarita (Katha)

leaves 15 size  $20\frac{1}{2} \times 12\frac{1}{2}$  Reel A 339/19

Not mentioned in N.C.C.

32. (दिवादास) Dīva dāsa nātyagītānī

leaves - 5 size  $23\frac{1}{2} \times 9\frac{1}{2}$  reel A 346/22

33. वदुत्तिसमागमनाटक (प्रहसन) (नाटक)

Noted in N.C.C.

(A) leaves 19 size 21 X 16 Reel A 346/16

(B) leaves 12 size  $27\frac{1}{2} \times 8\frac{1}{2}$  Reel A 346/17

(C) leaves 11 size  $31\frac{1}{5} \times 4$  cm. Reel B 15/12



.....	DHB II B	392 067	.....	HB 10 Hi 1750
.....	HB 2 Yi 7905	392 087	.....	HB 3 Ja 6725
.....	HB 5 St 3002	392 088	.....	HB 5 Ga 7260
.....	HB 13 Ta 4902	392 119	.....	HB 1 Hs 6886
.....	HB 16 Zq 9570	4° 392 120	.....	HB 3 Gd 6775
.....	HB 5 We 6753	392 122	.....	Kart LS Ca 4351
.....	HB 2 Yb 2287	4° 392 133	.....	HB 7 Ga 741
.....	HB 9 Ac 5900	4° 392 148	.....	HB 6 Nc 2820
.....	HB 5 Vz 8820	392 150	.....	HB 1 Xw 393
.....	HB 1 Xa 760	392 151	.....	DHB II B
.....	OLS Bc OA aust 10	392 179	.....	HB 10 Oc 840
.....	HB 5 Wa 6517	392 186	.....	HB 17 Xc 622
.....	Hs LS FQ 915	392 188	.....	OE LS DA m 504
.....	Kart LS HM	392 191	.....	HB 15 Aa 6890
.....	HB 16 Bn 8770	392 196	.....	HB 14 Qb 881
.....	HB 1 Hw 565	392 207	.....	HB 5 Ga 7252
.....	HB 6 Ns 33	392 213	.....	HB 9 Tn 800
.....	HB 6 Je 1300	392 214	.....	HB 6 Aa 6475
.....	HB 6 Nb 5510	392 215	.....	HB 1 Mw 8660
.....	HB 6 Wm 1150	4° 392 218	.....	HB 10 Sc 4881
.....	HB 6 Ea 6800	392 219	.....	HB 6 Di 30
.....	HB 6 Nh 1630	4° 392 225	.....	HB 15 Aa 7973
.....	HB 16 Ha 7781	4° 392 226	.....	HB 1 Pb 1883
.....	HB 16 Ha 9277	392 230	.....	HB 2 Tw 5760
.....	HB 16 Aa 3310	392 232	.....	HB 2 Yi 7832
.....	HB 16 Gd 9006	392 235	.....	HB 2 Ye 2566
.....	HB 16 Da 9377	392 241	.....	HB 17 To 614
.....	HB 2 Yi 7552	4° 392 258	.....	Kart LS Vu 7051
.....	DHB II A	4° 392 270	.....	HB 1 Hp 390
.....	HB 1 Mg 2215	392 274	.....	HB 1 Xa 878
.....	HB 2 To 7600	392 284	.....	HB 8 Bc 1820
.....	DHB II A	4° 392 286	.....	HB 1 Mc 1711
.....	HB 3 Oc 2462	392 310	.....	HB 8 Sk 6150
.....	Hs LS NP 7460	4° 392 315	.....	HB 2 Tm 46
.....	HB 4 Ui 5204	392 340	.....	HB 1 Jr 3040
.....	HB 3 Jb 6900	392 344	.....	Hb 4 Pa 5004
.....	HB 5 Sf 6972	392 352	.....	HB 8 Fo 3520
.....	HB 1 Hg 7875	4° 392 405	.....	DHB II A
.....	HB 3 Bb 5515	4° 392 407	.....	HB 6 Nr 5506
.....	HB 1 Lu 4034	4° 392 427	.....	HB 15 La 2203
.....	HB 5 Ca 9558	392 428	.....	HB 10 Qn 848
.....	HB 3 Oc 3249	392 438	.....	HB 2 Tl 7157
.....	HB 2 Dd 7670	392 442	.....	HB 5 Vv 4235
.....	HB 1 Mp 722	4° 392 443	.....	HB 5 We 4708
.....	HB 1 Mv 7835	4° 392 452	.....	HB 6 Nt 3480
.....	HB 2 Ya 5235	2° 392 454	.....	HB 1 Os 7500
.....	HB 1 Od 400	392 456	.....	HB 5 Wb 3510
.....	HB 7 Id 710	4° 392 476	.....	HB 6 He 1500
.....	HB 10 Ng 5200	392 478	.....	HB 6 Nc 253
.....	Kart LS Am 285	392 482	.....	HB 15 Ac 7949
.....	HB 5 Vi 530	392 483	.....	HB 16 Ta 8762
.....	HB 5 Wa 6140	392 484	.....	HB 16 Rq 9177
.....	HB 6 Dd 2650	392 488	.....	HB 2 Tk 7247
.....	HB 10 Ee 4770	392 495	.....	HB 10 Rm 260



27. Dakṣa Caritā (Nalaka).

Not mentioned in N.C.C. leaves 20 size 20.2 x 8.6. Reel E 295/22  
at the time of King Visvajitnalla of Patan

28. २ Dānakelikaumudī (नाटक) Noted N.C.C. as भाषा  
leaves 33 size  $28\frac{1}{2} \times 12\frac{1}{2}$  Reel A 346/20

Not mentioned in N.C.C.

29. Daṅgīśaraṇakathā (Kathā)

Leaves 13 size 23 x 8, Reel A 339/12

\* 30. Noted in N.C.C.  
Dantadhāvana vidhī?

Leaves 37 size 26.6 x 10.5. Reel No. G 38/12

Not noted in N.C.C. as Kathā  
31. Dhruvacaritā (Kathā)

leaves 15 size  $20\frac{1}{2} \times 12\frac{1}{2}$  Reel A 339/19

Not mentioned in N.C.C.  
32. (दीक्षादास) Divo dāsanātyagitanī

leaves - 5 size  $23\frac{1}{2} \times 9\frac{1}{2}$  reel A 346/22

33. Noted in N.C.C. धृतिरामागमनाटक (प्रहसन) (नाटक)

(A) Leaves 19 size 21 x 16 Reel A 346/16

(B) Leaves 12 size  $27\frac{1}{2} \times 8\frac{1}{2}$  Reel A 346/17

(C) Leaves 11 size  $31\frac{1}{5} \times 4$  cm. Reel B 15/12



.....	HB 10 Mf 500	391 341	.....	HB 5 Mh 2270
.....	HB 10 Me 7760	391 351	.....	HB 5 Mh 2535
.....	OE LS DS d 902	391 366	.....	HB 1 Da 6790
.....	HB 10 Bc 1935	4° 391 367	.....	HB 6 Nd 7663
.....	HB 6 Aa 5569	4° 391 368	.....	HB 1 Nf 5900
.....	HB 8 Oa 5600	391 369	.....	HB 1 Hk 7723
.....	HB 10 Mi 1725	4° 391 370	.....	HB 6 Np 3250
.....	HB 6 Da 9000	4° 391 371	.....	HB 6 Nr 5311
.....	HB 10 Jo 871	391 372	.....	HB 8 Rt 8600
.....	HB 10 Aa 802	4° 391 374	.....	HB 6 Lr 2250
.....	HB 6 Nd 1777	391 375	.....	HB 10 Uc 4262
.....	HB 10 Jm 795	4° 391 378	.....	HB 10 Mf 1785
.....	HB 10 Jo 897	4° 391 381	.....	HB 6 Ni 4905
.....	HB 5 Mm 6430	391 384	.....	HB 1 Hv 2860
.....	HB 2 Bd 130	391 393	.....	OE LS EE a 221
.....	HB 2 Ts 6835	391 394	.....	Kart LS Ad 290
.....	HB 10 Dc 610	391 395	.....	DHB III J
.....	HB 6 Dk 9000	4° 391 401	.....	HB 2 Hb 7200
.....	HB 1 Xy 2075	391 402	.....	HB 1 Oe 6551
.....	HB 1 Uz 6100	4° 391 403	.....	HB 6 Ni 5465
.....	HB 1 Hr 6072	391 414	.....	HB 5 Rk 1300
.....	HB 2 St 5085	391 415	.....	Hs LS D 8370
.....	Kart LS Va 1518	391 422	.....	HB 2 Us 3440
.....	HB 2 Sb 3450	391 425	.....	HB 3 Aa 8620
.....	HB 2 Tm 510	391 426	.....	HB 9 Cs 7540
.....	HB 3 Ga 9250	391 429	.....	HB 4 Wi 5752
.....	DHB III J	391 431	.....	HB 4 Yt 5004
.....	HB 2 Tm 3610	391 441	.....	HB 7 Cg 1165
.....	HB 2 Tm 325	391 472	.....	HB 4 Wr 5002
.....	HB 8 Qg 452	391 475	.....	HB 1 Xz 805
.....	DHB II B	391 478	.....	HB 8 Hb 6000
.....	Hs LS HH 392	391 483	.....	HB 2 Ei 5005
.....	HB 1 Hv 5960	4° 391 485	.....	HB 7 Ck 411
.....	HB 2 Tm 312	4° 391 493	.....	HB 1 Gs 420
.....	HB 2 Sf 1825	391 495	.....	HB 8 Rm 7517
.....	HB 3 Pm 3001	391 496	.....	HB 2 Lf 2630
.....	Kart LS Ad 401	391 498	.....	HB 17 Qp 630
.....	HB 10 Jk 855	391 515	.....	HB 10 Dt 850
.....	HB 4 Yb 5248	4° 391 520	.....	Hs LS EE 1060
.....	HB 10 Mh 730	391 534	.....	HB 16 FL 9717
.....	HB 8 Ta 4800	391 542	.....	HB 16 Wd 5377
.....	HB 5 Tr 7145	391 543	.....	HB 10 Bi 840
.....	HB 10 Ng 910	391 548	.....	HB 6 Nb 1866
.....	HB 10 Aa 549	4° 391 549	.....	HB 6 Np 3265
.....	HB 1 Mm 779	391 552	.....	HB 6 Ja 9000
.....	HB 6 Nr 1774	391 555	.....	HB 10 NL 7260
.....	HB 5 Lf 6110	391 560	.....	HB 2 TL 7302
.....	HB 16 Ya 9277	391 565	.....	HB 17 Ze 252
.....	HB 16 Wd 8770	391 571	.....	HB 1 Re 545
.....	HB 16 Bc 8770	391 572	.....	HB 10 BC 740
.....	HB 16 Jt 7071	4° 391 574	.....	HB 6 Nc 135
.....	HB 16 Ka 9077	4° 391 576	.....	HB 6 Ln 700
.....	HB 7 Nb 4320	391 578	.....	HB 1 Vm 1576
.....	HB 10 Nk 2808	391 605	.....	HB 2 St 710



- 1.6.85
18. Chandanātāṭṭya, (Chandagastī), n.v.  
 Not mentioned in N.C.C. Leaves 24, Size 24 1/2 x 9 1/2 Reel No. A 355/9 M.
19. Dasadhātava,  
 Not mentioned in N.C.C. No. of leaves 28, Size 24.5 x 8.8. Reel No. B  $\frac{462}{10}$   
 (Dharma: vyākaraṇa)
20. Dasadhātava. (Dharma: vyākaraṇa).  
 " No. of leaves 40, Size 22 x 8. Reel No. B  $\frac{462}{11}$
21. Dasakumāracaritatikā Bhūṣaṇa by Śivarama. (Kavya)  
 No. of leaves 40 Size 25 x 10.7. Reel No. B  $\frac{315}{23}$
22. ✓ Same No. of leaves 36 Size 24.9 x 10.8. Reel No. B  $\frac{315}{4}$
23. ✓ Same (1-6 Uchchvāsa)  
 No. of leaves 52 Size 25 x 11.5. Reel No. B  $\frac{317}{4}$
24. ✓ Same Leaves 41. Size 31.7 x 9.8. Reel A  $\frac{381}{14}$
25. Not mentioned in N.C.C.  
 Citraketuracaritra (Nalaka).  
 No. of leaves - 30 Size 13 1/2 x 6 1/2 Reel A  $\frac{346}{15}$
- Not mentioned in N.C.C.  
 26 Citrasenacaitrasenīyuddhavarṇana. (itihāsa)  
 Leaves 10. Size 45 x 20, Reel B  $\frac{241}{10}$



.....	OE LS DA e 802	4°	390	228	.....	Hs LS DL 590
.....	HB 2 Xd 27	4°	390	229	.....	HB 10 Aa 490
.....	HB 1 Mm 2723		390	231	.....	HB 5 Tg 6100
.....	HB 10 Dg 880		390	235	.....	HB 10 Kd 353
.....	HB 8 St 380		390	254	.....	HB 6 Gb 2110
.....	HB 10 Ji 906		390	258	.....	HB 6 Fe 1450
.....	HB 2 Sf 1420		390	271	.....	HB 1 HL 1135
.....	HB 2 Ek 2100		390	273	.....	HB 5 Ts 3610
.....	OE LS DA c 901		390	295	.....	HB 10 Rm 427
.....	HB 10 Rn 2870		390	315	.....	HB 7 Kq 4010
.....	HB 6 Di 37	4°	390	339	.....	HB 2 Fe 230
.....	HB 6 Di 36		390	340	.....	Kart LS Am 66
.....	HB 1 Mv 7345		390	349	.....	HB 10 Sc 1860
.....	HB 7 Ci 6408		390	356	.....	HB 10 Ji 864
.....	HB 5 Vo 1212		390	363	.....	HB 5 Vq 3037
.....	HB 17 To 612		390	367	.....	HB 5 Wc 7468
.....	HB 17 Me 2603		390	380	.....	HB 17 Mr 604
.....	HB 1 Hy 1578		390	381	.....	HB 8 Ba 1928
.....	HB 1 Mv 8060		390	384	.....	HB 7 Ja 512
.....	HB 5 We 5033		390	385	.....	HB 8 Ba 2518
.....	HB 8 Sg 2135		390	386	.....	HB 8 Ch 550
.....	HB 1 Vf 560		390	392	.....	HB 5 Wb 7717
.....	HB 2 Lf 225		390	397	.....	HB 1 Lo 61
.....	HB 2 St 6005	4°	390	404	.....	HB 1 Ps 3870
.....	HB 10 Gn 1380	4°	390	407	.....	HB 10 Rd 610
.....	HB 10 Gh 1425		390	408	.....	HB 1 Hr 8433
.....	HB 6 Nd 381		390	409	.....	HB 8 Nb 1950
.....	HB 5 Lf 4242		390	418	.....	HB 2 Sf 1860
.....	HB 10 Ef 1805		390	447	.....	HB 8 Wa 3600
.....	HB 1 Hk 5035		390	459	.....	HB 2 Tk 7233
.....	HB 10 Dp 1380		390	462	.....	HB 10 Qb 800
.....	HB 5 Wx 1270		390	465	.....	HB 5 Vv 3695
.....	HB 5 Wf 6082		390	466	.....	HB 2 Wl 2757
.....	HB 1 Ld 28		390	472	.....	HB 10 Rp 1305
.....	HB 1 Pu 6500		390	477	.....	HB 1 Os 6781
.....	HB 14 Ff 752		390	481	.....	HB 10 Qo 2616
.....	HB 5 Bb 4576		390	485	.....	HB 10 Qm 380
.....	HB 1 Rs 1723		390	493	.....	HB 2 TL 8060
.....	HB 1 Kn 90		390	499	.....	HB 2 Tp 7410
.....	HB 5 Bn 9200		390	506	.....	HB 10 Qm 1430
.....	HB 2 Td 9179		390	510	.....	HB 1 Lc 1228
.....	HB 7 Jc 725		390	519	.....	HB 10 Qf 1740
.....	HB 7 Sf 375		390	544	.....	HB 2 Yg 1625
.....	HB 8 Wa 6300		390	558	.....	DHB II A
.....	HB 10 Mh 865		390	562	.....	HB 5 Wy 7705
.....	HB 1 Nr 9500	4°	390	567	.....	HB 6 Nc 5453
.....	Kart LS HM		390	572	.....	HB 1 Wr 793
.....	HB 3 Oc 3522		390	584	.....	HB 1 Mv 4355
.....	Kart LS Fe 6490	4°	390	587	.....	HB 2 Ya 7046
.....	OE LS HA n 506	4°	390	589	.....	HB 16 Aa 4090
.....	OE LS LA d 1007		390	590	.....	HB 2 Xo 2855
.....	HB 3 Ga 2758	4°	390	599	.....	HB 5 We 5048
.....	HB 8 Rm 2035	4°	390	601	.....	HB 9 Bl 755
.....	HB 1 Mw 7833		390	602	.....	HB 2 Ts 5400



7.6.83

Not in N.C.C. 13

Caturacūdāmani

No of leaves 18 Size 23.8 X 10.3. Reel No. B  $\frac{314}{18}$

M.

Not in N.C.C. already noted in N.C.C. of 1950

14 Caturāṅkamahābhārata Nāṭaka

Author - Gayapati

No of leaves 37 Incomplete 33. 3 X 5.5 Reel No C  $\frac{82}{8}$

a la.

Gayapati the author was from the Tejovarddhana family. He was the grandson of Tejarama. Gayapati's father was Tejoharasa whom the son describes as worshipper of the five kinds of the agni, Vedist and ~~agnicait~~ agnicait. Gayapati had two older brothers

Known as Rudradāsa and Pandu. This nāṭaka was staged in the occasion of the Suvarnatulādāna ceremony of Prince Rāyamalla, Son of King yakṣamalla (A.D. 1428-1482) which was held in the Paśupati Skṛma. The cost of performance was defrayed by three mahāpātrās of Dakṣiṇavihara: Pāṇan, viz. Cālagarāmaśarmalla, Tyāgāśarmalla and Dharmasāśarmalla.

15

A according to Master Catalogue (Bihar University) of the Durlab Library, Vol III pp. 19-20 an incomplete paper manuscript of this Nāṭaka is written in Nagari script is available in National Archives (1.6.69).

Not mentioned in N.C.C. 15

Caturāṅgaśarmasānātaka, No. of leaves 22, Size 2 1/2 X 8 1/2, Reel No. A 346/13

Not mentioned in N.C.C. 16

Caturāṅgaśarmasānātaka (Master Catalogue of Bihar University - Kosi), No. of leaves 14, Size 22.8 X 6, Reel No. B 314/20

Not mentioned in N.C.C. 17

Caturāṅgaśarmasānātaka, (Or Anika-nātakaśrī), No. of leaves 25 (Palm leaf), Size 22 X 5, No. of Reels No.

B 15/60

No. A 346/4. already noted in N.C.C. 18. Caturāṅgaśarmasānātaka, No. of leaves 38, Size 22 1/2 X 8, Reel No.



7.6.83. (Manu. No. 2-183, ~~मनुस्मृत्युपनिषद्~~ No. 3573.)

1. Brhad-katha, No. of leaves 171, Size 25.2 x 14,  
Reel No. B 272/31 Date of filming 4.5.72. Devanagari,  
Script Devanagari.

M

2. Brhad-katha with Nepali Tika, No. of leaves 317,  
Size 36 x 17.5, Reel No. B 272/32  
(Manu. No. 4-179, ~~मनुस्मृत्युपनिषद्~~ No. 3573)

3. Brhad-katha + Tika, No. of leaves 317, Size  
20 1/2 x 14 1/2, Reel No. A 340/3  
(Manu. No. 2-202, ~~मनुस्मृत्युपनिषद्~~ No. 3573. Nepali Tika.

Tala.

4. ~~Brhad-katha with Nepali Tika~~ (Not clear), Incomplete,  
No. of leaves 4, Size 21 x 9.9, Reel No. H 374/12

5. ~~Comparative~~ (Prakara compo?), No. of leaves  
26, Size 21 x 8.2, Reel No. H 377/3.

6. ~~Comparative~~, No. of leaves 15, Size 27.2 x  
10.5, Reel No. A 380/16

7. ~~Idid~~, No. of leaves 21, Size 14.7 x 9.6,  
Reel No. A 380/15

8. ~~Idid~~, No. of leaves 25, Size 23.3 x 7.26/15  
Reel No. A 381/33

Not mentioned  
in N.C.C.

9. Title Chandrakāsavyākhyānam (Kathā ~~37~~)  
No of leaves 59, Size 21.8 x 7.3, Reel No B  $\frac{272}{28}$

Not mentioned  
N.C.C.

10. Candrasamkhya Kāvya (Kavya)

No. of leaves 33 Size in cm. 27, 9 x 15, 6. Reel No. A  $\frac{380}{5}$

17)

of leaves

Not mentioned  
in N.C.C.

11. ~~Idid~~ <sup>Tika.</sup> Cādhyaṣṭhanirnaya. No of leaves 12. Size in cm.  
29. x 10. Reel No. B  $\frac{460}{14}$

Not mentioned  
in N.C.C.

12. Cārucaryānātaka No of leaves 11. Size. 25  $\frac{1}{2}$  x 12  $\frac{1}{2}$   
Reel No. A  $\frac{346}{7}$



KONKORDANZ

.....	HB 1 Ju 4895	388 518	.....	OE LS HA b 1410
.....	HB 15 Vg 7965	4° 388 521	.....	HB 2 Tp 4223
.....	HB 1 Mw 7376	4° 388 525	.....	HB 1 Qo 700
.....	HB 1 Lr 30	388 531	.....	HB 2 Ld 2840
.....	Kart LS Nq 7133	388 536	.....	HB 14 Ja 755
.....	HB 9 Aa 6075	388 537	.....	Kart LS Hf 351
.....	HB 8 Ah 7100	388 539	.....	HB 2 Ld 2842
.....	OE LS DH m 503	388 549	.....	HB 5 Sd 1670
.....	HB 9 Ac 2110	388 550	.....	HB 2 Df 650
.....	HB 7 EL 708	388 560	.....	HB 9 Ba 8002
.....	HB 7 Ch 4360	388 569	.....	HB 5 Sd 6144
.....	HB 7 Cg 370	388 579	.....	HB 10 Jb 853
.....	HB 9 So 8505	4° 388 582	.....	HB 10 Ng 3215
.....	HB 6 Nb 1637	388 584	.....	HB 10 Kd 928
.....	HB 10 Nk 3530	4° 388 592	.....	HB 1 Xa 790
.....	HB 1 Pa 3800	388 594	.....	HB 5 Jg 7750
.....	HB 10 Ef 3520	388 595	.....	HB 1 Gf 5180
.....	HB 1 Go 8065	388 598	.....	HB 10 Cb 1329
.....	HB 10 NL 6764	4° 388 608	.....	HB 10 Ra 385
.....	HB 7 Nb 5730	388 610	.....	OE LS BA d 909
.....	HB 1 Pr 4790	388 646	.....	DHB II B
.....	HB 10 Ng 1820	388 647	.....	DHB II D
.....	HB 5 Mn 7041	388 657	.....	HB 2 Sp 7560
.....	HB 1 Mb 6303	4° 388 658	.....	HB 2 Tc 2810
.....	HB 8 Oq 3500	388 659	.....	HB 9 Cx 130
.....	HB 5 Mh 9870	388 673	.....	HB 2 Sh 7415
L.....	HB 9 Ha 7700	4° 388 686	.....	HB 2 Tr 4395
.....	OE LS AA b 1601	388 688	.....	HB 2 Ts 4450
.....	HB 2 Wb 3295	388 689	.....	Hs LS FB 70
.....	DHB III J	388 699	.....	HB 7 Ch 4871
.....	Kart LS Ad 180	388 733	.....	HB 2 Tm 970
.....	Kart LS HM	4° 388 742	.....	HB 1 Ls 4832
.....	HB 6 Ns 960	388 743	.....	HB 6 Ka 9680
.....	Kart LS HM	4° 388 745	.....	HB 6 Na 2256
.....	HB 4 Na 5004	4° 388 751	.....	Hs LS GS 320
.....	HB 5 Jz 4925	4° 388 752	.....	Hs LS GQ 230
.....	HB 10 Jm 845	388 757	.....	HB 3 Pe 2800
.....	HB 10 Hb 1530	388 762	.....	Kart LS HM
0.....	HB 10 Dc 515	4° 388 764	.....	HB 2 Tr 5573
Σ.....	HB 17 Tt 610	4° 388 765	.....	HB 2 Tr 5910
.....	HB 10 Qe 2740	4° 388 768	.....	HB 7 Cg 367
.....	DHB II B	388 782	.....	HB 10 Cb 680
(.....	HB 1 Vd 4074	388 792	.....	HB 5 Tb 7282
.....	HB 10 Ja 580	388 806	.....	HB 1 Ds 960
C.....	HB 10 Rh 3880	388 807	.....	DHB II A
182.....	HB 5 Hi 5150	388 809	.....	OE LS PB
902.....	HB 16 Aa 3969	388 810	.....	HB 2 Ta 7556
92.....	HB 8 Ba 6010	388 821	.....	HB 3 Pa 8400
.....	HB 9 Th 900	388 825	.....	HB 2 Tm 373
.....	HB 9 So 7530	388 828	.....	HB 2 St 2845
.....	HB 5 Rx 3094	388 829	.....	HB 1 Qr 2300
E.....	HB 10 Hg 3740	388 833	.....	HB 2 Sb 2860
.....	HB 2 TL 5375	388 834	.....	HB 2 Tr 4921
.....	HB 1 FF 5200	388 848	.....	HB 2 Le 9120



Date. 9.6.83.

15. KautukaNataka

place of deposit: P. B. Kamsakara Private KTM.

Not mentioned in N.C.C.  
होती श्री पद्मपुराणे गदालसापर्यायाने कौतुकनाटके ३१०२ गेष्टः

Leaves 134. Size 24 X 10.2. Reel  $\frac{1111}{13}$

One side of the MS. has been smeared with Haritaka.

16. Kavitaṃyā Lhāsā (nāṭaka)

place of deposit M. M. Misra

(āḍau) Kavitaṃyā Lhāsā (sic)

Leaves 3. Size 23.2 X 9.7. Reel H  $\frac{374}{13}$

Hindi Language.

17. Kavirajyā (Kavya)

Leaves 117 Size 38.5 X 9.8 Reel No. A  $\frac{376}{15}$

18. Kavilakṣaṇa

Leaves 13, Size 24.2 X 8.2 Reel A  $\frac{366}{9}$

19. Kavīndracandrodayapadyāvalī (Kavya)  
(कवीन्द्रचन्द्रोदयपद्यावली)

The abbreviated title Ka. Can. is given in the margins of leaves

author कवीन्द्रचन्द्रोदयपद्यावलीः

Leaves 46. Size 30 - X 13. Reel No. E  $\frac{602}{16}$

20. Kavipārijāta

Leaves 119 Size 28.8 X 8.9. Reel A  $\frac{366}{6}$



KONKORDANZ

.....	HB 1 Ju 4895	388 518	.....	OE LS HA b 1410
.....	HB 15 Vg 7965	4° 388 521	.....	HB 2 Tp 4223
.....	HB 1 Mw 7376	4° 388 525	.....	HB 1 Qo 700
.....	HB 1 Lr 30	388 531	.....	HB 2 Ld 2840
.....	Kart LS Nq 7133	388 536	.....	HB 14 Ja 755
.....	HB 9 Aa 6075	388 537	.....	Kart LS Hf 351
.....	HB 8 Ah 7100	388 539	.....	HB 2 Ld 2842
.....	OE LS DH m 503	388 549	.....	HB 5 Sd 1670
.....	HB 9 Ac 2110	388 550	.....	HB 2 Df 650
.....	HB 7 EL 708	388 560	.....	HB 9 Ba 8002
.....	HB 7 Ch 4360	388 569	.....	HB 5 Sd 6144
.....	HB 7 Cg 370	388 579	.....	HB 10 Jb 853
.....	HB 9 So 8505	4° 388 582	.....	HB 10 Ng 3215
.....	HB 6 Nb 1637	388 584	.....	HB 10 Kd 928
.....	HB 10 Nk 3530	4° 388 592	.....	HB 1 Xa 790
.....	HB 1 Pa 3800	388 594	.....	HB 5 Jg 7750
.....	HB 10 Ef 3520	388 595	.....	HB 1 Gf 5180
.....	HB 1 Go 8065	388 598	.....	HB 10 Cb 1329
.....	HB 10 NL 6764	4° 388 608	.....	HB 10 Ra 385
.....	HB 7 Nb 5730	388 610	.....	OE LS BA d 909
.....	HB 1 Pr 4790	388 646	.....	DHB II B
.....	HB 10 Ng 1820	388 647	.....	DHB II D
.....	HB 5 Mn 7041	388 657	.....	HB 2 Sp 7560
.....	HB 1 Mb 6303	4° 388 658	.....	HB 2 Tc 2810
.....	HB 8 Oq 3500	388 659	.....	HB 9 Cx 130
.....	HB 5 Mh 9870	388 673	.....	HB 2 Sh 7415
L.....	HB 9 Ha 7700	4° 388 686	.....	HB 2 Tr 4395
.....	OE LS AA b 1601	388 688	.....	HB 2 Ts 4450
.....	HB 2 Wb 3295	388 689	.....	Hs LS FB 70
.....	DHB III J	388 699	.....	HB 7 Ch 4871
.....	Kart LS Ad 180	388 733	.....	HB 2 Tm 970
.....	Kart LS HM	4° 388 742	.....	HB 1 Ls 4832
.....	HB 6 Ns 960	388 743	.....	HB 6 Ka 9680
.....	Kart LS HM	4° 388 745	.....	HB 6 Na 2256
.....	HB 4 Na 5004	4° 388 751	.....	Hs LS GS 320
.....	HB 5 Jz 4925	4° 388 752	.....	Hs LS GQ 230
.....	HB 10 Jm 845	388 757	.....	HB 3 Pe 2800
.....	HB 10 Hb 1530	388 762	.....	Kart LS HM
O.....	HB 10 Dc 515	4° 388 764	.....	HB 2 Tr 5573
E.....	HB 17 Tt 610	4° 388 765	.....	HB 2 Tr 5910
.....	HB 10 Qe 2740	4° 388 768	.....	HB 7 Cg 367
.....	DHB II B	388 782	.....	HB 10 Cb 680
(.....	HB 1 Vd 4074	388 792	.....	HB 5 Tb 7282
.....	HB 10 Ja 580	388 806	.....	HB 1 Ds 960
C.....	HB 10 Rh 3880	388 807	.....	DHB II A
182.....	HB 5 Hi 5150	388 809	.....	OE LS PB
902.....	HB 16 Aa 3969	388 810	.....	HB 2 Ta 7556
92.....	HB 8 Ba 6010	388 821	.....	HB 3 Pa 8400
.....	HB 9 Th 900	388 825	.....	HB 2 Tm 373
.....	HB 9 So 7530	388 828	.....	HB 2 St 2845
.....	HB 5 Rx 3094	388 829	.....	HB 1 Qr 2300
E.....	HB 10 Hg 3740	388 833	.....	HB 2 Sb 2860
.....	HB 2 TL 5375	388 834	.....	HB 2 Tr 4921
.....	HB 1 Ff 5200	388 848	.....	HB 2 Le 9120



Date. 9.6.83.

15. Kautuka Nataka

place of deposit: P. B. Kamsakara Private K T M.

Not  
mentioned  
in N.C.C

होती थी पडापुराणे मदालसापरमाणे कावुकुहनाउने 3102 गोठः :

Leaves 134. Size 24 X 10.2. Reel  $\frac{1111}{13}$

One side of the MS. has been smeared with Haritala.

16. Kavita ya Lhasa (nataka)

place of deposit M. M. Misra

(ādan) Kavita ya Lhasa (sic)

Leaves 3. Size 23.2 X 9.7. Reel H  $\frac{374}{13}$

Hindi Language.

17. Kavisrajya (Kavya)

Leaves 117 Size 38.5 X 9.8 Reel No. A  $\frac{376}{15}$

18. Kavilaksana

Leaves 13, Size 24.2 X 8.2 Reel A  $\frac{366}{9}$

19. Kavindrachandrodayapadyavali (Kavya)  
(काविकान्दोदयपद्यवली)

The abbreviated title Ka. Can. is given in the margins of leaves

author काविकान्दोदयपद्यवली:

Leaves 46. Size 30 X 13. Reel No. E  $\frac{602}{16}$

20. Kaviparijata

Leaves 119. Size 28.8 X 8.9. Reel A  $\frac{366}{6}$



9.6.83

21 ✓✓ Karlier ēpsilāfamas ātrīgachā, No. 12 Lauer 13,  
Scripā Lauerājam), Lize — R. Lauer.  
13 4 5 8 / 13

✓ 22. (A) Kāśīvijayanātaka

Leaves 59 size 25 x 7. Reel A 34.5/10

Pageination 1-65 - folios 4-9 missing

Right margin torn out.

Not  
mentioned  
~~even~~ in

~~New~~  
Catalogue  
Catalogue

(B) Leaves 14 Size 23X9 Reel A 345/4

(C) Leaves 3 Size  $13\frac{1}{2} \times 6\frac{1}{2}$  Recd A 346/36

10.6.83

Not noted in New Catalogue Catalogorum

1. (A) Lalitamanyarīnatikā  
Leaves 12 Size. 28 x 12  
(h) leaves 30 Size. 26½ x 12

Leaves 12 Size. 28 x 12

Reel. A  $\frac{352}{12}$

(h) leaves 30 size  $26\frac{1}{2} \times 11$  Reel A  $\frac{352}{13}$

Reel A  $\frac{352}{13}$

✓ 2. Mādhavānalanāṭaka

(A) Leaves 32 Size 22.5 x 5.8 Reel H  $\frac{360}{33}$

Real H  $\frac{360}{33}$

(h) Leaves 37 Size 22 x 8.2. Root  $\frac{I.41}{8}$

Reel I. 41  
8

(C) Leaves 47 Size 22 x 8.3. Reel B  $\frac{276}{4}$

Reel B.  $\frac{276}{4}$

Not  
noted in  
N.C.C.



8.6.83.

Size 27.5 X 13, Reel No. A 552/17

54. Karmamrta by Bilvamangala with Titik, No. of leaves 82 (60+42) Size 25.4 X 10.4, Reel No. B 310/19

The work is not yet done. New Catalogue Catalogue Catalogue in detail analysis to be made. Already published.

55. Karmamrta by Bilvamangala with Titik, No. of leaves 46, Size 28.2 X 11.2, Reel No. B 310/18

56. Iliad, Size No. of leaves 27, Size 33.2 X 12.7, Reel No. E 555/35

57. Iliad, No. of leaves 93, Size 30.7 X 15, Reel No. B 310/20

58. Kavitilankara, author: (NCCokan), No. of leaves 51, Size 26.8 X 12.2, Reel No. - Kaiser Library M.S. No. 640

(Nafana) 59. Kavisavali, No. of leaves 11, Size 19.6 X 8.3, Reel No. E 1130/2

60. Kavisavali by Saccarivana Talu, No. of leaves 53, Size 41 X 12, Reel No. A 345/8

✓ 61. Kavitilankara, No. of leaves 42-314, Size 28.5 X 12.7, Reel No. A 455/3



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e  
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30. Size 12.5 X 22.6, No. of Reel ~~see~~ B 308/1

29. Bhava s'at-aka (Kavya), No. of leaves 9, Size 24.3 X 10.5 No. of Reel ~~see~~ E 246/18

30. Bhavavata, (Kavya) No. of leaves 8, Size 22.5 X 8.7, No. of Reel ~~see~~, A 387/9

Date:

8.6.1983 B11 Haryakadamba, author; Saktavallabha Bhattacharya, No. of leaves 38, Size - Reel No. G 160/4

32. Haryakadambanotaka praharasa, No. of leaves 34 (4-42), Size 24 X 10.3, Reel No. E 192<sup>x</sup>/17(?) or E 192/15

33. Haryakadambanotaka, No. of leaves 18, Size 30.2 X 10.5, Reel No. A 353/18

34. Haryakadambanotaka, No. of leaves 26, Size 25.5 X 11.9, Reel No. A 353/19.

35. Haryakadambanotaka + Tika in Nepali, No. of leaves 25, Size 25.7 X 12, Reel No. A 353/20

36. Haryakadambanotaka, No. of leaves 38, Size 21.9 X 9.6, Reel No. E 367/21 5

Kaiser Library 37. Haryakadambanotaka, No. of leaves 39, Size 26.4 X 10.9, Reel No. C 59/2

Do 38. Haryakadambanotaka, No. of leaves 39, Size 26.5 X 11, Reel No. C 59/2

39. Haryakadambanotaka praharasa, No. of leaves 19, Size 27.2 X 8.5, Reel No. B 277/4

40. Haryakadambanotaka praharasa, No. of leaves 27, Size 32 X 9, Reel No. B 277/5

B 277/3



1  
m  
e  
w



30. Size 12.5 X 22.6, No. of Reel 3308/1
29. Bhava sata-aka (Kavya), No. of leaves 9, Size 24.3 X 10.5 No. of Reel E 246/18

30. Bhavavata, (Kavya) No. of leaves 8, Size 22.5 X 8.7, No. of Reel, A 387/9

Date:

- 8.6.1983 31. Haryakadamba, author; Saktavallabha Bhattacharya, No. of leaves 38, Size - Reel No. G 160/4

32. Haryakadambanata-aka praharasa, No. of leaves 34 (4-42), Size 24 X 10.3, Reel No. E 192<sup>x</sup>/17 (2) or E 192/19

33. Haryakadambanata-aka, No. of leaves 18, Size 30.2 X 10.5, Reel No. A 353/18

34. Haryakadambanata-aka, No. of leaves 26, Size 25.5 X 11.9, Reel No. A 353/15

35. Haryakadambanata-aka + Titikā in Nepali, No. of leaves 25, Size 25.7 X 12, Reel No. A 353/20

36. Haryakadambanata-aka, No. of leaves 38, Size 21.9 X 9.6, Reel No. E 367/21 5

- Kaiser Library 37. Haryakadambanata-aka, No. of leaves 39, Size 26.4 X 10.9, Reel No. C 59/2

- Do 38. Haryakadambanata-aka, No. of leaves 39, Size 26.5 X 11, Reel No. C 59/2

39. Haryakadambanata-aka, No. of leaves 19, Size 27.2 X 8.5, Reel No. B 277/4

40. Haryakadambanata-aka, No. of leaves 27, Size 32 X 5, Reel No. B 277/3



41. Jaland. No. of Leaves 11, Size 27x10, Reel No. B 277/2  
 42. Jaland. " 20, " 27.8x12, " B 277/1  
 43. " " 16 " 25.3x9.5 " B 276/24

44. Harigayapratimamuktaka, No. of Leaves  
 24, Size 25.3x9.4, Reel No. B 276/23

45. Jngalavarajyaprabandhaval, (Jethava), A History  
 of Europe. (Lacuna covered book), No. of Leaves  
 68, Size 34x21.5, Reel No. B 238/6.

46. Jngalavarajyaprabandhaval (Jethava), No. of Leaves 14, Size 22x16,  
 Reel No. B 239/3

47. Jngalavarajyaprabandhaval (Jethava),  
 No. of Leaves 9, Size 27x11, Reel No.  
 B 238/3

48. Haravindanotaka, No. of Leaves 8, Size  
 22.5x8.5, Reel No. B 277/16

49. Haricandamahakavya, No. of Leaves 82,  
 Size 37.5x5.5, Reel No. B 17/22  
 B 18/1

50. Harikandamahakavya, No. of Leaves 106,  
 Size 31.6x7.8, Reel No. A 397/23

51. Jaland. No. of Leaves 112, Size 27.8x  
 7.4, Reel No. A 398/25

52. Harivilasakavya, No. of Leaves 30, Size  
 23x10.5, Reel No. A 358/27

53. Karakatalyavarnavarnya, No. of Leaves  
 9, Size 24x10, Reel No. A 75/14

54. Karakatalyavarnavarnya, No. of Leaves 132



Date 9.6.83

1. Jaiminikhāratamātaka.  
Leaves 31 Size 20 X 7.5. Reel No. B  $\frac{275}{8}$
2. Same  
✓ Leaves 235 Size 28.5 X 9.1. Reel No. B  $\frac{275}{6}$
3. Already noted ✓ Same  
✓ Leaves 38 Size 47 X 12  $\frac{1}{2}$  Reel No. A  $\frac{346}{8}$
4. Same 21  
✓ Leaves 21 Size 27 X 10 Reel No. A  $\frac{346}{3}$

5. Jātarūpa's Tikā on Amarakosa  
place of deposit - Kaiser Library

Leaves 59. Size 31.9 X 4.6.

Author Jātarūpa Candra

(Transitional Gupta?  
Pherzimal also,  
and torn.

Remarks - Aufrecht writes:  $\text{जटारुप}$  as on the Amarakosa quoted by  
Rāyamukuta.

6. Jayadeva Kavi Viracita sāgaralī?

Place of deposit - Rajopadhyaya

Leaves 15 Size 21.6 X 9.6. Reel E 157/2

7. Jayaratnakarnātaka

Leaves 96 Size 10  $\frac{1}{2}$  X 29  $\frac{1}{2}$  Reel No. A  $\frac{346}{1}$

8. ✓ Jñāpaka Samuccaya (Dharma vyākarna)

Leaves 34. Size 26 X 5, Reel No. B 460/22

9. Jñāpaka Samuccaya vyākarna, No. of leaves 5.  
Size 26.5 X 12. Reel No. B 460/21.



41. Jala, No. of Leaves 11, Size 27x10, Reel No. B 277/2  
42. Jala, " 2, " 27.8x12, " B 277/1  
43. " " 16 " 28.3x9.5 " B 276/24

44. Harigayapratimamandala, No. of Leaves  
24, Size 25.3x9.4, Reel No. B 276/23

45. Ingalesarajyaprabandhaval, (Jethava) History  
of Europe, (Lacharbandhaval), No. of Leaves  
69, Size 34x21.5, Reel No. B 238/6.

46. Ingalyapratimamandala, (Jethava), No. of Leaves 16, Size 22x16,  
Reel No. B 239/3

47. Ingalyapratimamandala (Jethava),  
No. of Leaves 9, Size 27x11, Reel No.  
B 238/3

48. Haravindolotaka, No. of Leaves 8, Size  
22.5x8.5, Reel No. B 277/16

49. Haricandamahakavya, No. of Leaves 82,  
Size 37.5x5.5, Reel No. B 17/22  
B 18/1

50. Harikalamahakavya, No. of Leaves 106,  
Size 31.6x7.8, Reel No. A 397/23

51. Jala, No. of Leaves 112, Size 27.8x  
7.4, Reel No. A 358/25

52. Harivatsakavya, No. of Leaves 30, Size  
23x10.5, Reel No. A 358/27

53. Karakalyanavarnanaya, No. of Leaves  
9, Size 24x10, Reel No. A 757/14



Date 9.6.83

1. Jaiminikhāratanātaka.  
Leaves 31 Size 20 X 7.5 Reel No. B  $\frac{275}{8}$
2. Same  
✓ Leaves 235 Size 28.5 X 9.1 Reel No. B  $\frac{275}{6}$
3. Already noted in list ✓ Same  
✓ Leaves 38 Size 47 X 12  $\frac{1}{2}$  Reel No. A  $\frac{346}{8}$
4. Same 21  
✓ Leaves 21 Size 27 X 10 Reel No. A  $\frac{346}{3}$

5. Jātarūpa's Tikā on Amarakosa  
place of deposit - Kaiser Library

Leaves 59. Size 31.9 X 4.6.

Author Jātarūpa Candra.

(Transitional Gupta?  
Pragjinal also  
and torn.

Remarks - Aufrecht writes:  $\text{नटक}$  as on the Amarakosa quoted by  
Rāyamukuta.

6. Jayadeva Kavi Viracita sāgaralī?

Place of deposit - Rajopadhyaya

Leaves 15 Size 21.6 X 9.6. Reel E 157/2

7. Jayaratnakarnātaka

Leaves 96 Size 10  $\frac{1}{2}$  X 29  $\frac{1}{2}$  Reel No. A  $\frac{346}{1}$

8. ✓ Jñāpaka Samuccaya (Dharma vyākarna)

Leaves 34. Size 26 X 5, Reel No. B 460/22

9. Jñāpaka Samuccaya vyākarna, No. of leaves 5,  
Size 26.5 X 12, Reel No. B 460/21.



10. कृष्णचरित-गाथा Anka - 1-9 Maithili, Hindi?  
Nāṭaka / Saṃgita?

according to Colophon - कृष्णचरित-गाथा १९ अंका, ... in 9 Ankas.

author Sri 2 Jayamahindra Simha deva paramkhattāsaka deva.

Leaves 39 Size cm. 24 X 10.4. Reel D  $\frac{26}{18}$

at the end ca 15 fol. with various Ragas " incomplete at the  
beginning of Kṛṣṇa carita.

This Mahindra is other than Mahendra Malla. This is Bhāskaramalla  
Bhāskara had another name Mahendra = King of Kathmandu. N.S.  
681-694 = 1561/2 - 1574/5 / Mahindra.

11 (A) Kṛṣṇakarmamṛta (Kavya). Devanagari.

Leaves 96 Size 28.5 X 10.5. Reel B  $\frac{309}{26}$

(h) <sup>same.</sup> Stuti

Leaves 32 Size 20.7 X 9.4. Reel No. G  $\frac{114}{5}$

12. कृष्णचरित-गाथा (देवनागरी)

Leaves 11. Size  $27\frac{1}{2}$  X  $12\frac{1}{2}$  Reel A 346 / 24

13. कृष्णचरित-गाथा (काव्य)

Leaves 42, Size 31.3 X 7. Reel No. B  $\frac{311}{20}$

C सविप्रसूचीपत्र No. 1266

14. कृष्णचरित (काव्य)

Leaves - 18 Size 20 X 7.8 Reel E 78 / 10.

Contains also a list of Tirthas of Nepal from the point of view of  
the months in which pilgrimage should be made to a particular  
Tirtha.



10.6.83

3. (A) Madananāṭaka  
Leaves 46 Size 27.2 x 8 Reel C  $\frac{28}{14}$   
(h) Leaves Sanskrit + Maithili

N. mentioned  
4  
Madakasajātismarananāṭaka

Leaves 48 Size 32 x 4 Reel B  $\frac{15}{28}$

N.M.  
5  
Madanasundari

Leaves 11 Size 25.4 x 8-2 Reel B  $\frac{275}{14}$

N.M.  
6  
Madanānala Katha (Katha)

Leaves 18 Size 32.5 x 5 Reel B  $\frac{13}{14}$

N.M.  
7. Madhu Malati carita (with Nepali Language)  
Nataka

मधुमालती चरित नेपाली प्रयोगः  
Leaves 11 Size 15.5 x 16.2 Reel G  $\frac{121}{15}$

N.  
8. Madhumantavanamahakavya (Kavya)

Leaves 141 Size 26 x 9.2 Reel H  $\frac{389}{25}$

N.M.  
9. Natyakastaparakāranirūpana (Nāṭya)

Leaves 43 Size 28.5 x 8 Reel A  $\frac{354}{8}$

10. Nāṭya varṇanam (Nāṭya varṇa)

Colophon - Śrīśrījayajagat prakāśanalladivasya Sagarivarasya  
Khadyaśiddhirastu

Leaves 57 Size 20.9 x 7.6 Reel G  $\frac{64}{19}$



11 Not mentioned in New C.C.  
(A) Navamātrkāṇāṭaka Carita (Nataka)

Place of deposit - P.R. Vajracarya

Colophon - Nṛpati Cakrādhiśa vidagdhaśūdamani Raghuvamśa  
Vatamśa śrīmanmaharājādhiraja śrī śrī Sumati Jayajitmitra Malla  
devaviracite Nava Mātrkācarita Nataka Tṛtīyonkah

Leaves 35 Size 25.2 x 8.3 Reel E  $\frac{397}{9}$

One folio missing

Not mentioned  
in New C.C.

(h) Navamātrkā nataka

Leaves 1 Size 25 x 8.2. Reel E  $\frac{464}{24}$

For the rest of the leaves of this book, See No. E 8/83  
Reel  $\frac{397}{9}$

12. Navarāja Kalka (Sanskrit lang.)

Not mentioned  
in New C.C.

Place of deposit Purusottama Rā

Leaves 20 Size 17.8 x 6.5. Reel No. E  $\frac{374}{43}$

13. A Nalīyānataka

by Jayajagatprakāśmalla

Leaves 108, Size 20.3 x 7.4. Reel No. B  $\frac{275}{7}$

(h) Nalacarīja Mahānataka

Leaves 76 Size 22.6 x 8.7. Reel No. C  $\frac{29}{3}$

14

Nāga-pratīṣṭha nataka (Nataka)

Place of deposit T.L. Maharjana

Leaves 27 Size 20 x 19. Reel No. H  $\frac{101}{4}$



15

10.6.83

Nagarajasataka (Kavya)

Leaves 7 Size 24.8 X 11.4. Reel A  $\frac{381}{22}$

16

Murkhasataka

Leaves 4 Size 18.8 X 11.2. A  $\frac{385}{14}$

17

Murāricarita Mahākavyam

Leaves 55 Size 39 X 4.5 cm. Reel No. A  $\frac{24}{9}$

18.

Mayuradhvajacampūnataka (Not noticed by  
in Catalogue Calaloguram of Aufrenee),  
No. of leaves, 20, Size 23.9 X 7.2,  
Reel No. G 10/2.

19.

Malpaganallhinataka, No. of leaves 6,  
Size  $21\frac{1}{2}$  X 9, Reel No. A 349/12.

20

ibid, No. of leaves 26, Size  $21\frac{1}{2}$  X  $8\frac{1}{2}$   
Reel No. A 349/11

Not noticed  
in Catalogue  
Calaloguram  
Aufrenee.

ibid, No. of leaves 153, Size 28.2 X  
8.5, Reel No. B 275/12



11. 6 1983

188 A  
55

282 A  
14

154 A  
14



N. of leaves - 108.

Size in cm. 20-3x7.4.  
Script Newari.

Naliyanalaka by jayajagal-  
prakashmalla.  
Reel No. B  $\frac{275}{7}$

(2) Nalodaya Katha विषय-कथा, No of leaves 59, Size 34.4x13.8.

Date N/s. V/s. Shaka - 1000.

Reel No. E  $\frac{298}{38}$

Retake E  $\frac{330}{35}$

(3) Nanadesavarana

Manuscript No 2-92. विषय Itikam 24 F.

Title. नानादेशवर्णन

(Italy Africa).

No of leaves 2 Size - ~~31~~ 31 X 29  $\frac{1}{2}$  Reel No. A  $\frac{312}{1}$  or 10?

(4) Nanadevadevigita.

Manus. No. 1-357. विषय Saigita 64 Catalogue No. 2704.

No of leaves 27. Size. 20-2 x 7.5. Reel No - B  $\frac{286}{14}$

(5) Nanastotracarita Sangroha.

No. of leaves - 130. Pages.

Reel No 401/34

60 Folios Hindu Eords.

(6) Nārada-jñāna विषय-पुराण. Running No E 506.

हनुमानारदसम्बोध नारदब्रह्म

No of leaves 4 Size 21.1x11.6. Reel No E  $\frac{44}{72}$

(7) Nārimahime.

No of leaves 2. Size. 21x4 cm.

Remarks. Palm leaf.

Writing partly rubbed off.

Reel No. A 24/21.



11. 6 1983

185 A  
55

285 A  
10

ACA  
P



① Nepal Eimerian Manuscript preservation Project  
 Short title - Naliyanātaka, Title. Naliyanātaka by jayamagal-  
 prakashmalla.  
 No. of leaves - 108. Size in cm. 20-3 x 7.4. Reel No. B  $\frac{275}{7}$   
 Script Newari.

② Nalodaya Katha विषय-कथा, No. of leaves 59, Size 34.4 x 13.8.  
 Date N/s. V/s. Shaka - 1000. Reel No. E  $\frac{298}{38}$   
 Retake E  $\frac{330}{35}$

③ Nānādevavarṇana  
 Manuscript No. 2-92. विषय Itihāsa 24 F.  
 Title. नागदेशवर्णन  
 (Italy Africa).

No. of leaves 2 Size - ~~31~~ 31 x 29  $\frac{1}{2}$  Reel No. A  $\frac{312}{1 \text{ or } 10 ?}$

④ Nānādevadevīgita.  
 Manus. No. 1-357. विषय Saigita 64 Catalogue No. 2704.  
 No. of leaves 27. Size. 20-2 x 7.5. Reel No. B  $\frac{286}{14}$

⑤ Nānastotracarita Saṅgraha.  
 No. of leaves - 130. Pages. Reel No. 401/34  
 60 Folios Hindu gods.

⑥ Nāradaṣṭhāna विषय - पुराण. Running No. E 506.  
 हनुमानारदसंवाद नारदखान  
 No. of leaves 4 Size 21.1 x 11.6. Reel No. E  $\frac{44}{72}$

⑦ Nārīmahima.  
 No. of leaves 2. Size. 21 x 4 cm.  
 Remarks. Palm leaf.  
 Writing partly rubbed off. Reel No. A 24/21.



8 Essays on Nyāya Philosophy (Sanskrit)

न्यायशास्त्र निबन्धनसंग्रहः

Place of deposit - Bhattarai, Runway No. 854,

Title - Various Essays on Nyāya by P.P. Bhattarai

author - Padmaprasāda Bhattarai

No of leaves - 5 volumes. Size in cm. 24 X 15. Reel No.  $\frac{C.83}{4} \cdot \frac{84}{1}$   
hand volumes.

Remarks - Essays are written in author's own handwriting. He was a great Nyaya scholar. He died at Benaras and taught There in Mārwar skt College am. J.M Goenka skt. College. Later he came to Kathmandu and worked as Dean of skt. in the Tribhuvan University. A testimonial, issued by Laksamana Shastri Dravida of Benaras dated 1988 vs for the author speaks very highly of his scholarship. The same is being photographed here along with his autograph on Nyaya.

⑨ Padamanjari -

place of Deposit - Hari B. Tripathi, private H. 7093

Title folio 90 Vanausadhivarzgaḥ.

Śrīgovindapadāravindamanisam natrākavīnām mude  
hālām jhātīti prahodhajanani tantram vilokyāśakt  
sarvātadhrāntarīnāśanaikakūśalā satyāmanohārini yā  
ramyāpadamanjari virachite śrī Lokanāthkēśa

No of leaves 55 Size. 30 X 9.1. Reel No. M.  $\frac{391}{29}$

Folio 1-36, 38, 60, 61, 75 and 95 are missing

the last available folio is 96.

⑩ Padamanjari (A commentary on Amarakosa)

Manuscript No. 533, P. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

No. reel No given.

Size 39.3 X 8.6



✓  
(11) Palāṅgāḥi prakasana

Manuscript No. 5. 3928      Nāṭaka 92.      Reel No. A  $\frac{349}{19}$   
No of leaves 16      Size.  $21 \times 7\frac{1}{2}$       Script Devanagari

✓  
(12) Pañca Pāṇḍava Samvāda Nāṭaka ?

No of leaves 49.      Size.  $30.1 \times 8.4$ .      Reel No. E  $\frac{44}{3}$

(13) Pañcāsara by prajāpati विषय kāmāśāstra 2 (kha)

No of leaves 15.      Size  $23\frac{1}{2} \times 10\frac{1}{2}$       Reel No. A  $\frac{354}{25}$

(14) Pañcāsara khyagrantha विषय-कामशास्त्र

No of leaves 19      Size  $24\frac{1}{2} \times 10\frac{1}{2}$       Reel No. A  $\frac{354}{27}$

✓  
(15) पाण्डवावैजयना 23

Manuscript No pra 694. VI nāṭaka 22.

No of leaves 45      Size  $33.5 \times 4.5$  cm.      Reel No. B  $\frac{15}{11}$

(16) Panini prayoga विषय Dharmā vyākaraṇa 230.

No of leaves, 3      Size.  $23.5 \times 11$ .      Reel B  $\frac{466}{7}$

✓  
(17) Parasurāmopākhyāna nāṭaka.

Place of deposit - prema Bahadur Kamsākara, private kalth.

Running No. E. 24059

No of leaves - 63.      Size.  $26.2 \times 8.2$ .      Reel No. E.  $\frac{1199}{4}$

(18) Neranar - Sūtrārtha

Manuscript No. S. 4054. विषय Dharmā vyākaraṇa. 120.

Neranaśūtravyākhyāna.

No of leaves - 6.      Size in cm.  $32 \times 13$ .      Reel No. B  $\frac{460}{23}$



(19) Parikhāsamānimālā

manuscript 4. 2430. विष्णु धर्मा, vyākaraṇa.  
by Chandradatta

No of leaves - 7. Reel  $A \frac{554}{4}$

(20) Parikhāsa pradipārci

No of leaves 94. Size. 25.3 X 11. Reel No.  $\frac{553}{17}$

21. Parikhāsa pradipārci

leaves - 87. Size. 25.2 X 11. Reel  $A \frac{553}{16}$

22. परिभाषा प्रदीपार्च - leaves 53 Size. 24.5.11. Reel  $A \frac{553}{14}$

23 - " - " 33 " 26.2.12. "  $A \frac{553}{15}$

24. परिभाषा: - leaves - 83. " 28.2.10 "  $A \frac{554}{5}$

25 पर्यायमात्रा प्रकाशिका - काव्य,

Leaves 38 Size. 25 X 8, 9, Reel  $A \frac{390}{24}$

26 पर्यायमात्रा प्रकाशिका - टीका

Leaves 17, Size 26.2 X 12,  $A \frac{390}{23}$

27. ✓ Paundramathā - पौण्ड्रमठ - नाटक

Leaves 9 Size. 14.5. X 6.5.  $E \frac{217}{17}$

28. phiraṅgetihesa

manuscript - 2-206. Itihesa 58 leaves 36, bound book.

Size. 27.5 X 23.5. Reel No.  $B \frac{240}{12}$

29. phiraṅgavadho No of leaves - 3. Size. 32 X 18 Reel  $B \frac{239}{16}$

(30) प्रसन्न साहित्यरत्नकर - काव्य, leaves 204 Size 24.7 X 9.4, Reel  $B \frac{318}{4}$   
See Colour - slides A - 145

missing folios



31. प्राकृतानुशासन - व्याकरण, धर्म 305,  
Leaves 42 Size 27 X 7.5. B  $\frac{467}{1}$
32. प्रश्नप्रयानुयोग leaves 8 Size 33.6 X 88. Reel E  $\frac{94}{16}$
33. प्राद्विवाहः व्याकरण  
Leaves - 7, Size 32.5 X 7.5 cm. Reel B 34/24
34. प्रश्नव्याकरण - Dharma pyotise  
Leaves - 73. Size 27.5 X 12. B  $\frac{466}{20}$
35. ✓ प्रश्नव्याकरणनाटिका -  
Leaves 152 Size 34 X 6 cm. B 23/37.  
Palm leaf - damaged at margins.
36. प्रत्याहारखण्डन - व्याकरण  
pages 6. Title प्रयोगमुखव्याकरण, Translated by Ramchandira  
B  $\frac{466}{17}$
37. प्रत्यारख्यानसंग्रहः - व्याकरण.  
Leaves 34. Size 30 X 6. Reel B 37/26
38. प्रत्यारख्यानसंग्रहः - Leaves - 20, Size 26.5 X 12. Reel  $\frac{556}{13}$   
Relake No. A  $\frac{860}{6}$
39. प्रत्ययलक्षणसूत्रविचार - व्याकरण  
Leaves - 43 Size 24.9 X 11.3. Reel A  $\frac{553}{22}$
40. प्रयोगमुखव्याकरण - place of deposit - Acyutaraja Private. E/6493  
No of leaves 14. Size 24 X 11 Reel E  $\frac{743}{5}$   
available folios - 7-20.
41. Prahlāda Kathā - leaves 6 Size 30.5 X 5 cm. Reel B 13/22  
" " 12 " 24.6 X 10 " " E  $\frac{158}{29}$
42. पृथ्वीपूजाविधि - नाट्यसंग्रह  
Reel No. E  $\frac{153}{8}$



43. <sup>✓</sup> रागमालव - नाटक Running No. 2821  
Leaves - 60. 27 X 9. Reel No. G. 129/4

44. राजासिंहाना - <sup>Sanskrit + New Language.</sup> (पाणवय साहसं) Reel No. E  $\frac{211}{19}$

45. राधवारव्यान चम्पू काव्य - by गौरीदत्तेश्वरी  
Leaves 42. 24.7. X 11.5. Reel No. G  $\frac{55}{2}$   
Four folios missing

46. रहस्यकल्लोलिनी - काव्य  
Pages - 20, Size. 34.6 X 8.2. Reel No. A  $\frac{392}{15}$   
Manuscript No. 5-2562.

47. रहस्यकल्लोलिनी (शैव तन्त्र)  
Leaves - 7. paper, Devanagari. A  $\frac{186}{6}$

48. Rakṣyaśi Kāvya pustaka with Lika.  
Place of deposit - G. B. Maharjan. (Kavya)  
author Kalidasa.  
Leaves - 8. Size 25 X 11.5. Reel H  $\frac{155}{4}$   
Date V.S. 1922

49. राजाचिन्तामणि  
Leaves - 25. Size. 26 X 11.3. A  $\frac{528}{4}$

50. Puskariniputtalaka - <sup>Palu.</sup> Leaves 77 Size 39.5 X 6.5 cm. Reel A55/1  
" 46 " 9 X 36.5 " A  $\frac{516}{4}$

51. पुरुषोत्तमदेव महात्म्य Leaves 85. Size 3. X 26.3. Reel C  $\frac{67}{2}$

~~52. पुरुषोत्तमदेव महात्म्य~~



(5-2) Śālisthā ? Title missing. Place of deposit: T. Maharjana, Private Kirtipur, 1944 - 1945, Running No. H 3886  
 No. of leaves 43, Size 29.4 x 4 x 12.3 Reel No. H 249/18 Script - Devanagari. Paper damaged. Long worm.

In the margin abbreviated title is given as Ra. Gaur. Ra.  
 Folios 1-73, 110 missing.

5-3. Śrī Śaṅkara Jayantī Place of deposit - Balan Rajopadhyaya, 1944 - 1945, Running No. G 5034, No. of leaves 13, Size 28.8 x 10.5, Reel No. G 220/14, Script - Devanagari, Colophon: 2<sup>nd</sup> Śaṅkarācārya maharajam.

5-4. Śāradā Candikāramāla Manuscript No.

5-3387, 1944 - 1945, 235, No. of leaves 50, Size 34.5 x 10.9 Reel No. A 373/18. Script Marathi.  
 Margins damaged. In bad condition.

5-5. Śrī Śaṅkara Jayantī

(i) Place of deposit: Ramesh Raja, Private BH E. 17643, 1944 - 1945, Title according to Colophon: Śrī Śaṅkarācārya maharajam Jayantī Śrī Śaṅkara Jayantī. A number: Śrī Śaṅkara, No. of leaves 18, Size 18.9 x 8.3, Reel No. E 793/25. 4 or folios missing. Copies by Bikaner Rajopadhyaya. Script: Devanagari.

File No. 18



(iii) Ms. No. 5. 3526, विष्णु - चिन्मय 845, No. of leaves 9, Size 28.2 X 8.5, Reel No. A 586/20, Script: Nāgarī

(iv) Place of deposit: G. B. Mahajan, विष्णु - चिन्मय, Reel No. H 3433, No. of leaves 34, Size 27 X 8.8, Reel No. H 231/11, Script: Nāgarī

Folio 14 missing.

(v) Ms. No. 5. 3522, विष्णु - चिन्मय, No. of leaves 44, Size 14.3 X 8.7, Reel No. A 586/19, Script: Devanagari.

(vi) Ms. No. 5. 3521, विष्णु - चिन्मय 843, No. of leaves 30, Size 19.6 X 8.2, Reel No. A 586/18, Script: Nāgarī

(vii) Ms. No. 5. 3520, विष्णु - चिन्मय 842, No. of leaves 9, Size 24.5 X 11, Reel No. A 586/17, Script: Devanagari.

(viii) Ms. No. 5. 3519, विष्णु - चिन्मय 841, No. of leaves 12, Size 21.5 X 8.9, Reel No. A 586/16, Script: Devanagari.

(ix) Ms. No. 5. 3517, विष्णु - चिन्मय 840, Author: शिवशर्मा, No. of leaves 96, Size 21.8 X 9.6, Reel No. A 586/15, Script: Devanagari.

(x) Ms. No. 1. 1696/1584, विष्णु - चिन्मय 838, No. of leaves 16, Size 6.5 X 21, Reel No. A 586/13, Script: Nāgarī

(xi) Ms. No. 1. 1367, विष्णु - चिन्मय 837, No. of leaves 3, Size 24.3 X 8.2, Reel No. A 586/12, Script: Devanagari.

(xii) Ms. No. 1. 1462, विष्णु - चिन्मय 836, No. of leaves 2, Size 24.9 X 8.3, Reel No. A 586/11, Script: Nāgarī



(Xiii) Ms. No. 1.1462, वि०५५ - ५१३८०८, 835, No. of leaves 4, Size 20 X 9, Rule No. A 586/10, Script: Nagari.

(Xiv) Ms. No. 1.220, वि०५५ - ५१३८०८, 834, No. of leaves 5, Size 21.5 X 8.5, Rule No. A 586/9, Script: Nagari.

(Xv) Ms. No. 3.486, वि०५५ - ०५१३८०८, 833, No. of leaves 11, Size 22.3 X 10.5, Rule No. A 586/8, Script: Devanagari.

(Xvi) Ms. No. 3.486, वि०५५ - ५१३८०८, 832, No. of leaves 9, Size: 23 X 9, Rule No. A 586/7, Script: Devanagari.

(Xvii) Place of deposit: गोमनाथ ब्रिगेड, Private Shola [Shading], Running No. E 24525, वि०५५ - ५१०५, + No. of leaves 14, Size: 21.5 X 10.3, Rule No. E 1220/4, Script: Nagari.  
Title (according to Colophon): इति श्रीसूर्यसहस्रनाम

(Xviii) Place of deposit: T.V. Pustakalaya, Private Kashi (Kashipur), Running No. T-70, वि०५५ - ५१०५, A number: शिवराम s/o मन्मथ, No. of leaves 52, Size: 21.05 X 10.5, Script: Nagari.

One side of the folio has been smeared with इरिचल.

Title (according to Colophon): इति श्रीमदसूर्यसहस्रनाम  
या उवाच तस्मिन्समये श्रीमदसूर्यसहस्रनाम तस्मिन्समये श्रीमदसूर्यसहस्रनाम  
सूर्यसहस्रनाम तस्मिन्समये श्रीमदसूर्यसहस्रनाम तस्मिन्समये श्रीमदसूर्यसहस्रनाम  
तस्मिन्समये श्रीमदसूर्यसहस्रनाम तस्मिन्समये श्रीमदसूर्यसहस्रनाम तस्मिन्समये श्रीमदसूर्यसहस्रनाम  
तस्मिन्समये श्रीमदसूर्यसहस्रनाम तस्मिन्समये श्रीमदसूर्यसहस्रनाम तस्मिन्समये श्रीमदसूर्यसहस्रनाम

(Xix) Place of deposit: Rajpadayaga, Private PTN, Running No. E 1521, Title (according to Colophon):







Berlin Library.

23.10.84

- ① रामकाव्य - leaves 9 Size 26.5 X 11.3 Reel A  $\frac{393}{15}$
- ② रामनाटक - place of deposit - Kaiser Library.  
Title - उदात्तराज्य, No of leaves - 3, Size 29.4 X 4.1, Reel C  $\frac{6}{22}$
- ③ रामनाटक - Kaiser Library Manuscript No. 73, Running No. 73, Author - रामदासचमणिसिंह
- ④ रामायकाव्य - manu. No. 5-7270 विषय No. Kavya 695, leaves-10, size 24.9 X 10.5 A  $\frac{393}{12}$   
" " 5-7273 " " 696, " 8 " 24.6 X 10.6 Reel No B  $\frac{323}{7}$
- ⑤ रामप्रबन्ध - " " 5-7265 " " " 706 " 24 " 23.8 X 9.7 " " A  $\frac{393}{23}$
- ⑥ " " 5-7275 " " Niti 94 " 10 " 26 X 11 " " B  $\frac{282}{19}$
- ⑦ रघुचरित मण्डन ... by Ramacandra  
manu. No. 5.4051 " " Dharma Vyakarna 467, " 5 " 29 X 10 " " B  $\frac{474}{8}$
- ⑧ रघुचरित मण्डन  
" " 5.4050 " " " 466 " 36 " 25.5 X 10.5 " B  $\frac{474}{9}$   
" " 5.4051 " " " 468 " 3 " 28.5 X 11.5 " B  $\frac{474}{10}$   
" " 3.102 " " " 469 " 6 " 27 X 10 " B  $\frac{474}{11}$   
for comparison.  
mentioned by Theodor Aufrecht -  
रघुचरित मण्डन - gr. by Ramacandra, Son of Murari  
overl X 84, in his Catalogus Catalogorum.
- ⑨ रासिकप्रिया - manu. No. 1-365 " काव्य 672 " 95 " 11.7 X 7.7 " B  $\frac{323}{2}$   
mentioned by Aufrecht - रासिकप्रिया - गीतगोविन्द by Kumbha Karna  
makendra.
- 10 लेश्वर प्रादुर्भाव - नाटक  
Man. No. 1-1697, विषय नाटक 186, leaves 56, size 30 X 9  $\frac{1}{2}$  Reel A  $\frac{352}{1}$
- 11 रुक्मिणीचरित नाटक - place of deposit Nanda B. private KTM.  
No of leaves - 31. size 21.3 X 17.1. Reel E  $\frac{285}{6}$
- 12 अष्टावक्रचरित नाटक, leaves deposited - Lal Bahadur R. Prasad  
H 6912 Author Kumbha Karna Makendra 10, size 25.4 X 11  
Reel No. H 388/18 Folios 1-5 missing, Date 17013  
(+1713).



14. सुश्रुतसंहिता

- (i) Ms. No. S. 4295. No. of leaves 4, size 26x12, Reel No. 2185/10
- (ii) " S. 4286 " 18, " 21.5x7, " 484/11
- (iii) " S. 6286 " 8, " 27x12 " 3485/1
- (iv) " S. 445 " 13, " 28.5x11.5 " 3485/4  
(सुश्रुतसंहिता Vol. IX, No. 249)
- (v) " S. 6278 " 5, " 25x10.5 " 3485/3
- (vi) " S. 7887 " 7 " 12x9 " 3485/2
- (vii) " S. 4296 " 3 " 24x5 " 3485/6
- (viii) " S. 4293 " 7 " 25.3x10.3 " 3485/5

Cf. Aufrescat: on compound nouns. 10.1933.2151  
difference. B. 3.28 Lgr. 145. Burwell 41<sup>6</sup> Opp.  
II. 291. 2581. D. 2.189.

15. (i) सुश्रुतसंहिता - Manuscript No. 3.452  
No. of leaves 35, size 25.5x11.3, Reel No.  
3485/11

(ii) Manuscript No. 5.2501, No. of leaves 50  
size 26x10.5, Reel No. 3485/7

16. सुश्रुतसंहिता, Piece of deposit- Rajadasya,  
No. Reeling No. 2380, No. of leaves 114+17 =  
161, size 21.7x6.3, Reel No. 6103/4.

17. (i) सुश्रुतसंहिता, - Piece of deposit- G. S. Sharma,  
Private KTM, विद्युत-कार्य, Reeling No.  
E. 19099 No. of leaves 56, script N. 2000,  
Reel No. E 903/19. The available folios  
are 1, 4-47, 50-53, 60-63, 73.  
The last volume of the first canto (fol. 90):















21. शिवजी-चरित

Place of deposit - विश्व-महाविद्यालय

विश्व-महाविद्यालय, Running No. E 2028, No. of  
leaves 27, Size 24.7 X 12.8, Reel No.  
E 132 / 14. Lithograph.

22.

विश्व-महाविद्यालय, M.S. No. 4.147, विश्व-महाविद्यालय

825, No. of leaves 18, Size 35.5 X 8.9,  
Reel No. A 586/4. Script: Nowari.

23.

M.S. No. 4.147, विश्व-महाविद्यालय 828,  
No. of leaves 20, Size 35 X 8.9, Reel No.  
A 586/3. Script: Nowari.

23.

शिवजी-चरित

Place of deposit -

शिवजी-चरित : महाविद्यालय

Madan Mishra, Private P.N., विश्व-महाविद्यालय

No. of leaves 9, Size 29.5 X 4, Reel No.

E. 1170/11. Script: Nowari (Old type)

There is a hole in the middle of each leaf.

The text begins with:

{शिवजी} नमो भगवते वासुदेवाय।

ये वां ये वां तु पातु मां विद्यामिदं कर्म वासुदेवो।

ते ते स्वर्गमाप्नुयुः शीघ्रं शीघ्रं पुन स्वर्गमाप्नुयुः॥

On the first folio is:

शिवजी-चरित (sic)

The Colophon reads:

शिवजी-चरित {शिवजी}:

महाविद्यालय (sic).

A. A. Franch (Vol. I, p. 699) reads:

शिवजी-चरित वेद-विद्या. By Rabharanand, a  
Brahmin.

Most probably in शिवजी-चरित referred to  
by A. A. Franch.



24. Sanskrit Kavya. <sup>Running No. E 7460</sup> place of deposit ~~Bed~~ Bhodraj Bapacharya  
 leaves 5 Size 22.7 X 4.8. Reel No. E 362 fols. 2, 3, 7 missing, last folio 8  
 11

The text begins with :

Vighnam <sup>विघ्नं</sup> nighnan <sup>निघ्नन्</sup> dviradavadanah <sup>द्विरददन्तः</sup> pritye <sup>प्रीत्ये</sup> yostu <sup>योस्तु</sup> nityam <sup>नित्यम्</sup>

vāme <sup>नामे</sup> kūṭah <sup>कूटः</sup> prakatitahrhaddak <sup>प्रकटितवृहदक्षदन्तोः</sup> sinasthūladantoh |

yaḥ śrikanṭhasyittaram umayā ślistavāmārdhadeham  
 Dīstrā nūnam svayam api dayāvarddhanārisvaratvam ||

This seems a fine poem in classical style  
 having 65 verses

25. Sanskrit tāvāhodhini ( Sanskrit praxam bhika jnana )

Place of deposit - Tri VI PUSTAKALAYA ( KTM ) <sup>Running No T 129</sup>

at the end of the book इति श्री नामदेवाविराचीर संस्कृत तत्व बोधिनी समाप्ता

Author नामदेव मीर, Leaves - 17, Size. 25. 9 X 10.6. Reel T 9/1

Script Nagri, Light brown. one side of the folio has been  
 smeared with Haritala.

Sanskrit Tāvāhodhini <sup>by</sup> Namadeva.

Manuscript No. 3. 144. विषय 7. Dharma Vyakarana 431.

Leaves 22, Size. 25. 4 X 11. 8. A 586  
 6

26. Sanskrit Vākyaavali

manuscript No. 1. 1696 / 1260 विषय Dharma vyakarana 897

Leaves 14 Size 7.2 X 6.5. Reel No. A 586  
 22

27. Samvarāsuravadha -

Manuscript No. 1- 404 <sup>विषय</sup> nātaka 225

Catalogue vol 3. \*

No of leaves - 40, Size 25 <sup>1</sup>/<sub>2</sub> X 11 Reel No. A 353  
 9

28. Samvarāsuravadha Kavya

Manuscript No. 1- 630. ( Vishaya ) kavva 835



21. श्रीरामचरित

Place of deposit - श्रीरामचरित

1545 - श्रीरामचरित, Running No. E 2028, No. of  
leaves 27, Size 24.7 X 12.8, Rule No.  
E 132 / 14. Handwritten.

22.

श्रीरामचरित

M.S. No. 4.147, श्रीरामचरित

829, No. of leaves 18, Size 35.5 X 8.9,  
Rule No. A 586/4. Script: Nawari.

23. (ii)

M.S. No. 4.147,

श्रीरामचरित 828,

No. of leaves 20, Size 35 X 8.9, Rule No.  
A 586/3. Script: Nawari.

23.

श्रीरामचरित

Place of deposit -

श्रीरामचरित : श्रीरामचरित

Madan Mishra, Private P.T.N.

No. of leaves 9, Size 29.5 X 4, Rule No.  
E-1170/11. Script: Nawari (Old type)

There is a hole in the middle of each leaf.

The text begins with:

{श्री} रामो महा-गुणो यो यः  
येषां येषां तु पातनां विनाशः कर्म लक्षणम्  
ते ते महात्मनाः योगाः शेषाः पुनः रक्षन्त्यसि॥  
On the first folio is:

श्रीरामचरित (sic)

The Colophon reads:

श्रीरामचरित {श्री 11}:

श्रीरामचरित (sic).

A. F. C. C. (Vol. I, p. 699) reads:

श्रीरामचरित वेदार्थः By Raghavanandhi, a  
Brahminic.

Most probably in श्रीरामचरित

Prof. A. P. ...



24. Sanskrit Kavya. place of deposit ~~Prof~~ Bhodraj Bapacharya Running No. E 7460  
 leaves 5 Size 22.7 X 4.8. Reel No. E 362 fols. 2, 3, 7 missing, last folio 8  
 11

The text begins with :

Vighnam <sup>विघ्नं</sup> nighnan <sup>निघ्नन्</sup> dviradavadanah <sup>द्विरददन्तः</sup> prityaye <sup>प्रीत्ये</sup> yostu <sup>योस्तु</sup> nityam <sup>नित्यम्</sup>  
<sup>नामे</sup> vāme <sup>कृतः</sup> kūtah <sup>प्रकटितवृद्धः सन्निवृत्तदन्तोः</sup> prakatita hrhaddak sinassthuladantoh |

yah śrikanthasyittaram umayā ślistavāmārdhadeham  
 Diṣṭvā nūnam svayam api dayāvarddhanāris'varatvam ||

This seems a fine poem in classical style  
 having 65 verses

25. Sanskrit tāṭvāhādini ( Sanskrit-prarambhika jnana )

place of deposit - Tri Vī Pustakalaya (KTM) Running No T 129

at the end of the book इति श्री नामदेवाविराजित संस्कृततत्त्वबोधिनी समाप्ता

Author नामदेवमिश्र, leaves - 17, size. 25.9 X 10.6. Reel T 9/1

Script Nagri, Light brown, one side of the folio has been  
 smeared with Haritala.

Sanskrit Tāṭvāhādini <sup>by</sup> Namadeva.

Manuscript No. 3. 144. विषय 7. Dharma Vyakarana 431.

Leaves 22, size. 25.4 X 11.8. A  $\frac{586}{6}$

26. Sanskrit Vākyaavali

manuscript No. 1. 1696 / 1260 विषय Dharma vyakarana 897

leaves 14 size 7.2 X 6.5. Reel No. A  $\frac{586}{22}$

27. Samvarāsuravadha -

Manuscript No. 1-404 <sup>विषय</sup> nātaka 225

Catalogue Vol 3. \*

No of leaves - 40, size  $25\frac{1}{2}$  X 11 Reel No. A  $\frac{353}{9}$

28. Samvaravadhakāvya -

Manuscript No. 1-630. (Vishaya) Kavya 835.



29. SandehaBhañjikā — place of deposit- G.S. Sharma private K.T.M.

author - Dhanapati, Son of Dāmodara born to Jajihālakula

Leaves - 98, size. 28.6 X 10.7, Reel No. E 904

Aufrecht makes no mention of this work.

The German edition reads as follows:

गौरी कालकुलो दानपति दामोदरस्य पुत्रेण वि  
 (उत्पत्ते कालको दानपति मते सन्देहभाञ्जिका-॥

30. ✓

शान्तिस्तोत्रम्

Manuscript No. 5-2709, विषय - वेदान्तदर्शन, 717

No. of leaves 29. Size 25 X 11, Reel No. A 100/19.

31. ✓

शान्तिस्तोत्रम्

Place of deposit : K.P. Narayana, Private

Banapur, विषय - गीता,

Reunung No. I. 944,

Author : वैद्यनाथ, No. of leaves 30, size 25.2 X

10.3, Reel No. I. 53/11, Script : Devanagari, Paper

Folios 1, 2, 4, 10-13, are missing

Title : Colophon : इति (सि) श्री वैद्यनाथजीविरचितानां शान्तिस्तोत्र-  
 नाम्ने श्रीवेदान्त-शब्दचामरानिर्मिते द्वितीयोऽध्यायः (सि)  
 - (सि) [Folio 6]



1. Sana sanigraha raja varnana,

Manuscript No. 1-1445, वि० सं० - ५०५२५, २९६, No. of leaves 38, Size 25 x 8 1/2, Reel No. A 319/7.  
A corner slightly damaged. Script: Newari.

2. Sana valokana nanda

Manuscript No. 1-1399, वि० सं० - ५०५२५, ६७४, 577/6  
No. of leaves 61, Size 26.4 x 11, Reel No. A 577/6,  
Partly worn - eaten. Script: Devanagari.

3. (i) सिद्धांत योग

Manuscript No. 1-1393, वि० सं० - ५०५२५, ६९८,  
No. of leaves 6, Size 30 x 10.6, Reel No.  
A 578/7. Script: Devanagari.

(ii) Ms. No. 1-1393 Ms. No. 1-1393, वि० सं० - ५०५२५, ६९९,  
No. of leaves 287, Size 31.1 x 6,  
Reel No. A 578/9. Script: Devanagari.

(iii) Ms. No. 1-1393, वि० सं० - ५०५२५, ६९७,  
No. of leaves 57, Size 32 x 11, Reel No.  
A 578/8. Script: Devanagari.

4. सिद्धांत योग

Place of deposit: Manipal, वि० सं० - ५०५२५, E 5870, No. of leaves 20, Size  
30.8 x 10.3, Reel No. E 293/9,  
Script: Newari.

5. सिद्धांत योग

Ms. No. 4-297, वि० सं० - वि० सं०, 55, No. of  
leaves 28, Size 17 x 20.5, Reel No.  
13 41/8.

Paper, General.



29. SandehaBhañjikā — place of deposit- G.S. Sharma private K.T.M.

author - Dhanapati, Son of Dāmodara born to Jajihālakula

Leaves - 98, size. 28.6 X 10.7. Reel No. E 904

Aufrecht makes no mention of this work.

The French edition reads as follows:

गणेश कालपुराणे च. न. दामोदर पुत्रे न. १३।  
१३ मते कालको धा. ध. मि. स. दे. म. १३-१४॥

30. ✓

श्री गणेश कालपुराणे

Manuscript No. 5-2709, विषय - वेदांगविज्ञान, 717

No. of leaves 29. Size 25 X 11, Reel No. A 100/19.

31. ✓

श्री गणेश कालपुराणे

Place of deposit : K.P. Narayana, Private

अंगण, विषय - गणित,

Running No. I. 944,

Author : वैद्यनाथ, No. of leaves 30, size 25.2 X

10.3, Reel No. I. 53/11, Script : Devanagari, Paper

Folios 1, 2, 4, 10-13, are missing

Title : Colophon : इति ( ग. ) श्री वैद्यनाथजीविरचितानां श्री गणेश -  
कालपुराणे वेदांगविज्ञाने शिष्यकृतं द्वितीयः धा. ( धा. ? )  
- १३। { Folio 6 }



1. Sarasamigraha Rajavarnana,

Manuscript No. 1-1445, वि० सं० - ५७५२५, २९६, No. of leaves 38, Size 25 x 8 1/2, Reel No. A 319/7.  
A corner slightly damaged. Script: Nawan.

2. Sarasvalatkaumudi

Manuscript No. 1-1399, वि० सं० - ५७५२५, 674  
No. of leaves 61, Size 26.4 x 11, Reel No. A 577/6,  
Partly worn - eaten. Script: Devanagari.

3. (i) सरस्वती वृत्ति

Manuscript No. 1-1393, वि० सं० - ५७५२५, 698,  
No. of leaves 6, Size 30 x 10.6, Reel No.  
A 578/7. Script: Devanagari.

(ii) Ms. No. 1-1353 Ms. No. 1-1353, वि० सं० - ५७५२५, 699,  
No. of leaves 287, Size 31.1 x 6,  
Reel No. A 578/9. Script: Devanagari.

(iii) Ms. No. 1-1353, वि० सं० - ५७५२५, 697,  
No. of leaves 57, Size 32 x 11, Reel No.  
A 578/8. Script: Devanagari.

4. सरस्वती वृत्ति

Place of deposit: Manichal, वि० सं० - ५७५२५, E 5870, No. of leaves 20, Size 30.8 x 10.3, Reel No. E 293/9,  
Script: Nawan.

5. सरस्वती वृत्ति

Ms. No. 4-297, वि० सं० - वि० सं०, 55, No. of leaves 28, Size 17 x 20.5, Reel No.  
B 41/8.

Paper, Good.



Ms. No. 5-205, विषय - वेदांग, 711, No. of leaves 12,  
Size 21x8, Reel No. A 100/3, Paper.

7. शतश्लोक रामायण

Ms. No. 4-1141, विषय - रामायण, 129, No. of  
leaves 9, Size 24.7x9.2, Reel No. A 362/5,  
Script: Devanagari,  
Marginal slightly damaged, Last folio  
corn out.

8. सुतसूत्र

Ms. No. 4-723, विषय - सुतसूत्र - 1850, No. of leaves 6,  
Size 17.5x4.4, Reel No. B 400/41, Script:

9. सिद्धान्तसुधाविमर्श

Ms. No. 3-328, विषय - स्याद्विचार, 97, No. of leaves 87,  
Size 28.5x10.5, Reel No. B 459/13, Script:

10. सिद्धान्तजाली (Siddhantajali)

Ms. No. 4-1677, विषय - स्याद्विचार, 730, No. of leaves  
23, Size 28.5x10.5, Reel No. A 77/18, Paper.

11. सिद्धान्तसुधाविमर्श

Ms. No. 5-6993, विषय - स्याद्विचार 817, No. of leaves  
39, Size 31x10, Reel No. A 585/1, Script:

12. सिद्धान्तसुधाविमर्श

Ms. No. 5-3847, विषय - स्याद्विचार 818,  
No. of leaves 329, Size 25x10.5,  
Reel No. A 585/2, Script: Devanagari.

13. शिवकथासंग्रह

Place of deposit: B.K. Pradhan, विषय - गुराण,  
Running No. E 698, Author: Halacharya  
Brahmava and his pupil Lakshman,  
No. of leaves 115, Size 32x12.5,



R reel no. E 72/5, Paper, Script: Devanagari.  
Folio 15 is missing. Last folio 116. Incomplete.  
Note that another Catalogue Card:

The Ms. is a verified Sanskrit-text of Śvaśāntikāśā. In Navanī different kinds of Śvaśāntikāśā are available. Different kinds of Śvaśāntikāśā on Napaśikāśā were prepared on the basis of the Navanī-text. Perhaps a Sanskrit-version of Śvaśāntikāśā is not generally available. It was compiled by quoting pertinent portions of different Purāṇas.

14. रिप-बर्दल-परिच

Ms. No. 2 = 147, ~~1344-9104~~, § 12, No. of leaves  
6. R. and No. 4 398/19, script: Devanagari,  
Paper, 12 lines 7 ft. missing, painted wooden  
corners, S. colour shades 4-146.

15.  $\int$  rinănti on Raghavaria.

XG. Place of deposit: Lal Bahadur Shastri,  
New Delhi TN E 15913, 1702 - 1702  
Account: Shastri, No. of leaves 155, 9 comp.  
Size 28.5 x 9.5. R. no. E 720/2,  
Script: Newari Paper.

A reference: A Selection of Sonnets Mrs.  
in a University Library, Cambridge, 1396

(1-9, 3). Script - : 14-5-2021

17. कुटार खा रानी

(i) MS. No. 1-299, विष्णु-सूक्त 299,  
संस्कृत सूत्र 44 No. 5559, No. of Lines 32,  
Size 32-05 X 11, R-2 No. A 400/12.

Marginal damage to script: Devanagari.

(iii) MS. No. 5-3681, विद्युत - अंतर्गत 794  
 (संश्लेषण संख्या No. 55-99, फ.) No. of leaves  
 32, Size 27X 10.3, <sup>Sun</sup>  
 No A 4000 / 12

(iii) MS. No. 1-258, (7444-315) 92,  
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta Gangotri Gyaan Kosha  
5127424 (42) No. 3388, No. 4 6amr 6,



Size : 27.5 X 11.1, Roll No. A 359/17  
Script : Devanagari, Paper  
Folios 7 ff missing.

18. (i) विष्णु-संस्कार (जाजरू-विष्णु)

Ms. No. 5.4063, विष्णु - संस्कार 849  
(1cha), No. of leaves 6, Size 24.5 X 10.6,  
Roll No. A 5-88/5, Script : Devanagari.

(ii) Ms. No. 5.4062, विष्णु - संस्कार 845 (का)  
No. of leaves 5, Size 24.6 X 11, Roll No.  
A 5-87/12, Script : Devanagari.

19. सुमति-संस्कार

Ms. No. 1.813, विष्णु - संस्कार 821, No. of leaves  
155, Size 22.3 X 72, Roll No. A 5-85/4,  
Script : Devanagari. Author : सुमति-संस्कार.

20. सुमति-संस्कार

Ms. No. 5-418, विष्णु - संस्कार 123-132  
No. of leaves 73, Size 31.5 X 7.5, Roll No.  
A 5-4/3, Palm leaf.

21. सुमति-संस्कार

Ms. No. 3.260, विष्णु - संस्कार  
No. of leaves 61, Size 25 X 10.2,  
Roll No. A 5-87/15, Paper.

22. (i) सुमति-संस्कार

Place of deposit : Ramesh Raju, Private BH E.  
13830, विष्णु - संस्कार, Author : सुमति-संस्कार,  
No. of leaves 55, Incomplete, Size 33.2 X 13.7.  
Roll No. E 623/9, Script : Devanagari.

Title (acc. to colophon) :

सुमति-संस्कार माते माते माते (संस्कार) सुमति-संस्कार  
सुमति-संस्कार माते माते माते (संस्कार) सुमति-संस्कार  
सुमति-संस्कार माते माते माते (संस्कार) सुमति-संस्कार



(ii) Place of deposit: Hori B. Thapa  
 Ms. No. 1-1451, विषय - मूल 269, No. of leaves 136, Size 31 X 9, Rule No. 13 317/12, Script: Newari;  
 First and second folios missing.

(iii) Ms. No. 4-2056, विषय - मूल 270, मूलोत्पत्ति + माधुरीत, No. of leaves 71, Size 13.8 X 9, Rule No. 13 315/12, Script: Devanagari, Paper.  
 Last folio torn out.  
 Missing folios 10, 64-66.

New Catalogue Catalogum:  
 तत्त्वज्ञानात् वा साहित्यात्, name of Commenting by महर्षि  
 वा शिवाजीराव, 10.3819.

23. (i) तत्त्वज्ञान

(108) Ms. No. 2.366, विषय - मूल 120 (120 पं.)  
 No. of leaves 59, Size 25.5 X 11.4, Rule No. A 588/7, Script: Devanagari.

(ii) Ms. No. 2.366, विषय - मूल 120 (120 पं.)  
 No. of leaves 31, Size 24.9 X 10.8, Rule No. A 588/6, Script: Devanagari.

24. (i) विष्णुसूर नथ

Place of deposit: M.M. Misra, विषय - ~~मूल~~  
 मूल, Rule No. H 5848, No. of leaves 6,  
 Size 19 X 7 (19.8 X 7), Rule No. H 380/14,  
 Script: Devanagari, Newari.

(ii) विष्णुसूर नथो पारम्पर

Ms. No. 3-116, विषय - मूल 251,  
 (मूल सूत्रिका Vol. 3, No. 49), No. of leaves 6,  
 Size 22.8 X 12.5, Rule No. B 276/22,  
 Script: Newari.

✓ (iii) विष्णुसूर नथ मूल



Size 20.7 X 8.6, Reel No. H. 341/3, Script: N. Wani.

25. त्रिपुरासौन्दर्य

Place of deposit: Ram Bhale, विकस - 44, 45,

Reeling No. E 6096, No. of leaves 45, Size 19.6 X 8.7, Reel No. E 301/11, Script: N. Wani

26. (i) त्रिरत्नसौन्दर्य

Ms. No. 4-2168, विकस - 271 (1ch),  
(Catalogue No. 2148 ff),  
No. of leaves 43, Size 24.5 X 9.7, Reel No.  
B 315/13, Script: Devanagari.

(ii) त्रिरत्नसौन्दर्य

Ms. No. 2-196, विकस - 271 (9),  
No. of leaves 6, Size 36.5 X 15.8, Reel No.  
B 315/7, Script: Devanagari.

(iii) त्रिरत्नसौन्दर्य

Ms. No. 2-196, विकस - 271 (gh),  
No. of leaves 12, Size 36 X 15.7, Reel No.  
B 315/8, Script: Devanagari.

27. उद्योगानुदात्त

Ms. No. 5. 3883 (3889?), विकस - 44, 42,  
No. of leaves 3, Size 25 X 11.5, Reel No.  
B 458/8, Script: Devanagari.

28. उत्तराग

Ms. No. 4. 1672, विकस - 44,  
Auch; काउट डरि, No. of leaves 8,  
Size 30.5 X 14, Reel No. B 458/10,  
Script: Devanagari.

29. उत्तराग



No. of leaves 11, Size 32x12, Reel No. B 45-8/11,  
Script: Devanagari.

30. उपनिषद्सूक्त

Ms. No. 1-1697, विष्णु-सूक्त, 17, No. of leaves 2,  
Size 26.5x4.5, Reel No. B 35/7,  
Palm leaf.

31. अथर्वसूक्त

Ms. No. 5. 3878, विष्णु-सूक्त, 546,  
No. of leaves 10, Size 24x11.5, Reel No.  
A 569/14, Script: Devanagari.

32. अथर्वसूक्त

Ms. No. 4. 2162, विष्णु-सूक्त, 547,  
No. of leaves 17, Size 34x14.5, Reel No.  
A 569/15, Script: Devanagari.

33. अथर्वसूक्त

Place of deposit: M.M. Mitra, विष्णु-सूक्त,  
923, Author: Bhendavyak Kavi, No. of leaves  
5, Size 18.5x10, Reel No. H 73/31,  
Script: Devanagari.

34. (i) अथर्वसूक्त

Ms. No. 5. 7193, विष्णु-सूक्त, 128,  
No. of leaves 135, Size 26x1.7,  
Reel No. B 273/9, Script: Devanagari.

(ii) Ms. No. 5-1812, विष्णु-सूक्त, 127,  
No. of leaves 127, Size 25 1/2 x  
11 1/2, Reel No. A 341/29, Script:  
Devanagari.

35. अथर्वसूक्त

Ms. No. 5. 2126, विष्णु-सूक्त, 858(2),  
No. of leaves 608, Size 36x5x13.5, Reel



Handwritten notes at the top of the page, including a date and some descriptive text.

Handwritten notes, possibly a list or description of items.

Handwritten notes, continuing the list or description.

Handwritten notes, continuing the list or description.

Handwritten notes, continuing the list or description.

Handwritten notes, continuing the list or description.

Handwritten notes, continuing the list or description.

Handwritten notes, continuing the list or description.

Handwritten notes, continuing the list or description.

Handwritten notes, continuing the list or description.



(44) उषाहरण नाटक - SKT + Newari + Hindi Language

Place of deposit: P. B. Kamsakar Private KTM.

Subject नाटक Running No. E 23996

Title according to Colophon.

इति श्री भागवते महापुराणे दशमस्कन्धे [sic] उषाहरणोपाख्यानम्

मौलिक नाटके सर्वे षष्ठोऽङ्कः ।

No of leaves - 105. Size. 25.5 X 11. Reel No. E. 1192  
5

(I) उषा manuscript No. 4 - 938. विषय Nataka 27

Catalogue Vol. 3. No. 16 ff

No of leaves 91 Size. 27. 2 X 6.1. Reel B  $\frac{274}{29}$  / B  $\frac{275}{1}$

missing fol: 90.

(II) उषा manuscript No. 1. 1564. - A nataka by जयप्रकाशमल्ल.

Leaves 50, Size. 28.4 X 8.5, Reel No. B  $\frac{398}{9}$

(III) उषा. place of deposit राजोपाध्याय Running No. G. 2918

Leaves 26 Size. 20.7 X 8.6. Reel No. G.  $\frac{133}{24}$

Reference about this नाटक in Catalogus Catalogorum Vol Two, Univ of Madras 1966.

(उषाहरण)? play? PUL II P. 280 (pr)

[उषाहरण nataka. by uddhata (?) G. in Kavyaprakasha of Mammata,

VII. 93. See JRAS. (1898) 301, 326. The verse एषोऽहमद्वितन्या etc is said to be from this in some edn, but there is no proof.

उषाहरण नाटक. by Lakshminatha, Bikaner 3137. Cf. above usāniruddha, play by Laxminatha.

उषाहरण नाटक in Sanskrit and Maithili by हर्षनाथ. Copy once in the hands of Mr. Grierson.

Ptd. Darbhanga 1887. See IO. Ptd. Bks. 1887.



(36) शीखरनाथ भाष्य -  
 Place of deposit - M.M. Mishra, विषय Kavya Running No. H 160  
 author - शीखरनाथ सुवेदी No. of leaves 74, Incomplete, Size 30.1 X 18.5  
 Reel No. H  $\frac{11}{5}$

(I) शीखरनाथ भाष्य

Place of deposit - Kesava Kharal private - पालनकोट  
 Leaves 60 Size 20.8 X 14.7. Reel E  $\frac{251}{49}$   
 bound in Nepalese paper.

(37) सुमतिपञ्जिका - manu no. 5734. व्याकरण 114. Reel No. B  $\frac{34}{29}$   
 Leaves 81 Size 35 X 4.5.

(38) शुक्रोपनिषद् - manu No. 4 - 691 विषय वेदान्त 883  
 Leaves - 8 Size 21.5 X 10. Reel No. B  $\frac{81}{7}$

(39) शुक्ररहस्योपनिषद् - Running No. E 12371  
 Leaves 4. 21.3 X 9.7. The available folios are 3, 5-7. Reel E  $\frac{566}{15}$

(40) त्रीवशीकरण - विषय कामशास्त्र Running No. 70.  
 Leaves - 30, Incomplete, 21 X 8.1. Reel No. D  $\frac{3}{26}$

(41) स्वर्गमुक्ता विवाद - Manu. No. 2-112 विषय Kavya 836, Catalogue No 6104  
 No of leaves 17 Size 24.5 X 11 Reel No. A  $\frac{399}{14}$

I " manuscript No. 5-7099. विषय Kavya 837, Vol No. 6004  
 No of leaves 10. Size 24.5 X 10.4. Reel No. A  $\frac{400}{14}$

(42) तरुपयुल्लासा ६४: manuscript No. 4 - 2124 विषय Kavya 271  
 Catalogue No 1917.  
 Leaves 12, Size 30 X 12, 6. B  $\frac{315}{6}$

(43) तुण्डरीश्वर कोश - Manuscript No. 5 - 4243 विषय न. Kosa 132  
 Catalogue volume 9 No. 142.  
 No of leaves 23 Size 23.1 X 11 Reel No. A  $\frac{328}{7}$



1. विश्वामित्रोक्तः ॥ १६४ ॥ इति श्रीविश्वामित्रोक्तः

Place of deposit: T.L.M. Nagar, विष्टा - उत्तरांचल - भारत.  
Running No. H 6198, No. of leaves 34, Size 26.2 x 8, Reel No.  
H 353/10, Incomplete, Script: Newari  
Newari Language

2. विश्वामित्रोक्तः ॥ १६४ ॥

Ms. No. 5-7629 विष्टा - भारत, 741, No. of leaves 9,  
Size 24.1 x 6.7, Reel No. B 322/11, Script: Newari  
Folios 10 ff missing.

3. (i) इति श्रीविश्वामित्रोक्तः

Ms. No. 4-153, विष्टा - भारत, 556,  
No. of leaves 55, Size 25 x 10.9, Reel No.  
A 569/23, Script: Devanagari

(ii) Ms. No.

4. इति श्रीविश्वामित्रोक्तः

Ms. No. 5-3874, विष्टा - भारत, 557,  
No. of leaves 78, Size 26 x 12, Reel No. A 569/24,  
A 570/1, Script: Devanagari.

5. इति श्रीविश्वामित्रोक्तः

Ms. No. 2-254, विष्टा - भारत, 757, Catalogue  
(इति श्रीविश्वामित्रोक्तः - No. 5202), No. of leaves 18,  
Size 19.3 x 8.7, Reel No. A 395/17, Paper.  
Script: Devanagari

6. इति श्रीविश्वामित्रोक्तः

Ms. No. Panc. 7971/vi Chandak, 9,  
No. of leaves 12, Size 38.5, Reel No.  
A 20/13, Palm leaf.

7. इति श्रीविश्वामित्रोक्तः



No. of leaves 45, Size 30x 5.5 Reel No. 1329/31,  
Palm leaf.

8. वृत्तमञ्जरि

Ms. No. 5-720, विषय - धर्म: शास्त्र-49.  
No. of leaves 46, Size 30x 5 1/2, Reel No.  
A 356/17, Script: Maithili.  
Paper, damaged -  
Fragments.

9. वसन्त वार्ता

Place of deposit: K.P. Ghimire, Private  
Maidi [Shading], Running No. E. 24955,  
विषय - धर्म, Author: रामदेव, No. of leaves 1,  
Size 25x 12.5, Reel No. E. 1241/18, Script:  
Devanagari. Paper.  
✓ Tolia (acc. to Tolphon): इति श्री रामदेवजी महाराज वसन्त-  
✓ 10. ✓ वासवनाट्य

Place of deposit: Rajpalsingh, विषय - नाट्य,  
Running No. 2340, No. of leaves 35, Size  
25.7x 14.7, Reel No. G. 100/7, Script: Deva-  
nagari. Paper.  
11. विलासलक्ष्मी

Ms. No. 5-3681, विषय - नाट्य, 742 (1cha),  
No. of leaves 86, Size 27.3x 10.4, Reel No.  
A 397/7, Script: Devanagari, Paper.

12. विजयदेवरी

Place of deposit: Rajpalsingh, विषय -  
नाट्य, Running No. G 307, No. of leaves 9,  
Incomplete, Size 27.8x 17.5, Reel No.  
G 16/22, Script: Devanagari, Paper, damaged  
by worms.



(xix) Mr. M. S. D. ...  
 (xx) Mr. M. S. D. ...  
 (xxi) Mr. M. S. D. ...  
 (xxii) Mr. M. S. D. ...  
 (xxiii) Mr. M. S. D. ...  
 (xxiv) Mr. M. S. D. ...  
 (xxv) Mr. M. S. D. ...  
 (xxvi) Mr. M. S. D. ...  
 (xxvii) Mr. M. S. D. ...  
 (xxviii) Mr. M. S. D. ...  
 (xxix) Mr. M. S. D. ...  
 (xxx) Mr. M. S. D. ...



(Xviii)

Ms. No. 4-741, विष्णु-वेदांग, 5-39, No. of  
leaves 166, Size: 32.5 X 13, Rule No.  
B 72/13, Paper.

(Xix)

Ms. No. 4-741, विष्णु-वेदांग, 5-38, No. of  
leaves 149, Size: 30 X 12, Rule No. B 72/12  
Paper.

(XX)

Ms. No. 4-741, विष्णु-वेदांग, 5-36, No. of  
leaves 286, Size: 33.5 X 13, Rule No.  
A 95/12, Paper.

(xxi)

Ms. No. 4-741, विष्णु-वेदांग, 5-30,  
No. of leaves 15-8, Size 32 X 12.5,  
Rule No. B 72/10, Paper.



① देवीसंस्कारविधि - SKT + New  
place of deposit - Praveena Sharma.  
Running No.  
Date - Karma 4/25 E. 16507.

No. 1 deals with the make-up of a bride from her husband. This ceremony generally takes place on the fourth <sup>day</sup> after the wedding.

Reel E  $\frac{556}{25}$  (Running No. E/2107)

$$H \frac{82}{10} \quad (1101)$$
$$\text{" } E \frac{170}{2} \quad ( \text{" } E 2933$$

Leaves 27 size 28.9 x 11.2. Reel No. B  $\frac{322}{20}$

Leaves 66      Size 37 X 4,5 cm.      Reel No. A 20/3

Catalogue No. 5182

Leaves 4. Size. 37.2 X 10.6. Reel B  $\frac{322}{10}$

⑥ वेदसूय - unclassified. 21

Leaves 19. Size.  $27 \times 13$ . Reel No. B  $\frac{687}{3}$

(7) विद्याविनायनाटक - Manuscript No. 5. 6957. विषय No. 211

Catalogue No. Vol. 3, No. 131. ff

Leaves - 33 Size. 20 X 9.6. Reel No. B  $\frac{276}{16}$

(i) " with Newari Notes. - manu. No. 1-362 विषय No. 212

Vol. 3. No. 132.

विद्या विनाश by जयभूपतिन्द्र भल्ल

Leaves 70. Size.  $26 \times 13\frac{1}{2}$  Reel No. A  $\frac{352}{24}$

⑧ विगच्छ विहक्त्यार्था. place of deposit Vijaya Sapkota. private No. E. 13415

Leaves - 12      Size. 25.5 X 10.6.      Reel No. E 602

विभक्त्यर्थ - " 19 " 26 X 70

A 569 Manus No. 5-384.  
18 निम्न No. 551

CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

Manu. No. 5.5527, Dharm. vyakarna 552.



9. योगेनीविजय place of deposit राजौपाध्याय, विषय <sup>Stotra</sup> Running No. E. 3090.

Leaves 26. Size 20.7 X 8.5 Reel No. E. 144

(i) " 18 " 18.6 X 7 " E  $\frac{1129}{13}$  Running No. E22704

(ii) " 55 " 22.9 X 6.8 " E.  $\frac{68}{4}$  Running No. 1544.

(iii) " 33 " 23.6 X 10.6 Reel No. E  $\frac{53}{18}$  Running No. 1090.

(10) व्यासहरिणी कथा - place of deposit Rajopadhyaya, Running No. E2309

Leaves 4. Size 21.7 X 9.9 Reel E  $\frac{142}{33}$

11. Yogavāsishṭha Sāra - Manuscript No. 5-2671 विषयन. Vedānta 561  
Title - योगवासिष्ठ सार - C:° विवासना

No of leaves 41. Size. 22.5 X 10. Reel No. B  $\frac{72}{19}$

(ii) योगवासिष्ठ सार - manuscript No. 5-2668. वेदान्तदर्शन - 558

Leaves 20 Size. 22, 5 X 10, 5 Reel No. A 95/15

(iii) योगवासिष्ठ सार - Manu. No. 5-2667 विषय न. 560.

title योगवासिष्ठ सारविवरण

Leaves 33,

Reel A 95/14

IV योगवासिष्ठ सार - manuscript No. 5-1439. विषय Vedānta Darśana - 559.

title योगवंशस्य सार

Leaves 9 Size. 28 X 12 Reel No. B 72/12

V योगवासिष्ठ - manuscript No. 4-83 विषय न 555.

title योगवासिष्ठ टीका

Leaves 5 Size. 32 X 15, 5, Reel No. A 95/23

VI " 8 " 29 X 14 " " A 95/25

VII यौ. वा. Running No. T 256.

" 13 " 25 X 10. 8. " " T 21/6

VIII योगवासिष्ठ सार ~~Brakna~~ Brahmanāvali Tikā

Leaves 40 Size 21 X 15. 8 Reel No. E 26/7



13. (i) टीकरवैदलहरी (ii) रत्नोदय (iii) कालीपूजा दमनोत्सव)  
(iv) मकरसंक्रान्ति (v) उत्तराशी मजिब

Place of deposit: Motun Patch wild, Rannapuri.  
E 9742, No. of leaves 2, Incomplete, Size 20x15.8,  
Rannapuri E 465/11, Script: Devanagari, Paper.

14. सूखपीपल

Lithograph

Place of deposit: Kachin, Tami, विषय - Arabic  
manuscript, Running No. E. 24917, Comm. - 1000, No. of leaves 55, Complete, Size 26.6 x 17.5, Rannapuri  
E. 1240/21, Script: Devanagari, Paper, General.

Title (according to colophon):

इस सूखपीपल का फारसी में भाषा लिखते।  
अर्थ: इति श्रीसूखपीपली देवीकासूक्त सुभाषितसंग्रह  
नाम एकात्रिंशोऽध्यायः। सूखपीपल समाप्त।

15. (i) योगनासिक

Place of deposit: KCC Rajit Suroshila, Private  
PTN E. 15912, विषय - 1411, No. of leaves 354 + 24  
+ 31 = 667, Incomplete, Size 31.7 x 13.3, Rannapuri  
E 719/2 (Answer No. given E 720/11, Script:  
Devanagari, Paper, damaged by worms.

Title (according to colophon):

महाराजाधिराज विजयचक्रवर्ती बालाजी महाराजे योगनासिके देवदूतोल्ले  
खण्डास्ति [इति] सुनीलकाशंवादे रामचन्द्रे - सादरम्  
संविदायां वासिष्ठे [इति] श्रीसूक्तमित्राचार्यनरसिंह  
भक्त्योद्भूत राजसूक्तसंग्रहसंविदायाम् विजयचक्रवर्ती महाराजे  
1468 folio 5 margin p. मत् [इति]

(ii) Place of deposit: General P. Ghosh, विषय -  
वैदिक, Running No. E. 17224, No. of leaves 2,  
Incomplete, Size 25.7 x 9.7, Rannapuri E. 782/1  
Script: Devanagari, Incomplete (not-paper),  
damaged by worms.

Title (according to colophon):

श्रीमद्भगवद्गीता वासिष्ठयोग शारङ्ग नवमस्कन्ध

(iii) No. No. 1-1266, विषय - वैदिक, 5-64,  
No. of leaves 18, Size: 22.5 x 10, Rannapuri B 72/21  
Paper.



- (iv) Ms. No. 1-967, विषय - जेदात्त, 545, No. of leaves 23, Size 22.5 X 10.5, Rule No. B 72/22, Paper.
- (v) Ms. No. 1-378, विषय - जेदात्त 5-47, No. of leaves 14, Size 24 X 13.5, Rule No. B 72/24, Paper.
- (vi) Ms. No. 1-378, विषय - जेदात्त, 5-43, No. of leaves 47, Size 25.5 X 9, Rule No. A 95/20, Paper.
- (vii) Ms. No. - 2747 विषय - जेदात्त, 552, No. of leaves 878, Size : 35 X 18, Rule No. B 63/5, Paper.
- (viii) Ms. No. 2-256, विषय - जेदात्त, 604, No. of leaves 47, Size 22.5 X 7, Rule No. B 75/2, Paper.
- (ix) Ms. No. 2-251, विषय - जेदात्त, 5-49, No. of leaves 11, Size 27.5 X 13, Rule No. A 95/26, Paper.
- (x) Ms. No. 1-1509, विषय - जेदात्त 5-46, No. of leaves 4, Size 13.5 X 8, Rule No. B 72/11, Paper.
- (xi) Ms. No. 1-1266, विषय - जेदात्त 5-48, No. of leaves 31, Size : 33 X 9, Rule No. A 95/19, Paper.
- (xii) Ms. No. 5-7519, विषय - जेदात्त 5-53, No. of leaves : Deposited (manuscript not clear) Size : 18.5 X 9, Rule No. B 72/20, Paper.
- (xiii) Ms. No. 5-7435, विषय - जेदात्त, 554, No. of leaves 81, Size 34 X 17.5, Rule No. B 72/14, Paper.
- (xiv) Ms. No. 5-666, विषय - जेदात्त 5-34, No. of leaves 26, Size - not given, Rule No. A 95/21, Paper.
- (xv) Ms. No. 4-2236, विषय - जेदात्त, 5-41, No. of leaves 19, Size 24.5 X 13.5, Rule No. A 95/17, Paper.
- (xvi) Ms. No. 4-1833, विषय - जेदात्त, 5-40, No. of leaves 26, Size : 24 X 12.5, Rule No. A 95/18, Paper.
- (xvii) Ms. No. 4-1008, विषय - जेदात्त, 5-42, No. of leaves 1396 (?) Size 32 X 16, Rule No. A 95/28, Paper.



योगवासिष्ठसार

Ms. No. 4-1152, विषय - वेदान्तदर्शन, 5-5-6,  
No. of leaves 27, Size: 24.5 X 12.5, Reel No.  
A 95/13, Paper

योगवासिष्ठसार

Ms. No. 3-735 विषय - वेदान्तदर्शन 557  
No. of leaves 32 Size 29 X 13.5 Reel No. B 72/11  
Paper

योगवासिष्ठसार

Ms. No. 2-210 विषय - योग 65 kg  
No. of leaves 15 Size 21 X 9 Reel No. B  $\frac{111}{15}$   
Remarks: Paper

योगवासिष्ठसार

Ms. No. 2-210 विषय: वेदान्त 550  
No. of leaves 2 Size: 19.5 X 10 Reel B  $\frac{73}{2}$   
Paper

योगवासिष्ठसार

Ms. No. (Not given) विषय: दर्शन Running No. E 4670  
Author: महीधर  
No. of leaves 27, Incomplete, Size 23 X 9.8  
Paper, folio no. 27 missing Reel No. E 250  
5

योगवासिष्ठसार

Ms. No. (Not given) विषय: दर्शन: योग Running No. E-  
No. of leaves 20 Size: 27 X 17.3 Reel No. E 3497  
Paper 145  
5



योगवासिष्ठसारवर्ण (Tika on Yogavāsishṭhasāra)  
Ms. No. 311 विषय : टीका Running No. 867

Author : नदीम No. of leaves 37

Size : 24.9 x 11.6 Reel No. C  $\frac{32}{7}$

Paper

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योगवासिष्ठ गति

Ms. No. 311 Running No. 311

No. of leaves : 37 Size 197 x 25 Reel No. C  $\frac{32}{7}$

Paper

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योगावली

Ms. No. 3-366/vi. श्रीदृदर्शन 73

No. of leaves 17 Size 29.5 x 6

Reel No. B 23/6

Palm leaf

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योगावली

Ms. No. ca. 162/vi. jyaunt. 47 ka

No. of leaves 41 Size 31.5 x 4.5

Reel No. A 31/11

Palm leaf

---

योगावली

Ms. No. 1-1195 विषय : श्रुति 888

No. of leaves 12 Size 22.7 x 9.5 Reel No. A  $\frac{422}{7}$

Many folios missing



IX - योगवासिष्ठसार - Running No. 439

Title Yogavasisthasar - author महीधर

Leaves 56

Size 27.1. X 8.2.

Reel No. G. 25/8

X योगवासिष्ठसार - Place of deposit - Ramesh Raj  
Running No E. 15363.

Title योगवासिष्ठसारे विवरणे (sic) दमो (sic) प्रकरणम् /

Leaves 15

Size 28.2. X 8. Reel No. E  $\frac{686}{3}$

Folios 1.2. missing.

XI योगवासिष्ठसार - Running No. G. 660.

योगवासिष्ठसार विवरणी जीवन्मुक्ति निरूपणम्

Leaves 26.

Size. 26 X 11.3.

Reel No. G. 34

$\frac{22}{22}$

10 To 35 folios.

XII योगवासिष्ठसार - Running No. 2533.

Title. योगवासिष्ठसारे ज्ञानपरायणयोगिनि तत्त्वानिरूपणम्

Leaves 14.

Size. 27.5 X 11.1

Reel G.  $\frac{114}{7}$

7

III योगवासिष्ठसार - Manuscript No. 5-5253.

विषय न. वेदान्तदर्शन - 535.

Title योगवासिष्ठसार विवरण

Leaves 25

Size 33 X 13.5

Reel No. A  $\frac{95}{16}$

16



Little Jopavasthitar - 2233  
Running No. 5233

Reel No. E 52/8

Little Jopavasthitar - 2233  
Running No. E 12363  
Place of deposit - Ramnagar

Little Jopavasthitar - 2233  
Running No. E 12363  
Place of deposit - Ramnagar

Reel No. E 682  
Size 58.5 X 8

Notes 1.5 missing

Little Jopavasthitar - 2233  
Running No. E 660  
Place of deposit - Ramnagar

Reel No. E 34  
Size 56 X 11.3  
Notes 10 to 32 missing

Little Jopavasthitar - 2233  
Running No. 5233  
Place of deposit - Ramnagar

Reel No. E 114  
Size 57.2 X 11.1

Little Jopavasthitar - 2233  
Running No. 2-2523  
Place of deposit - Ramnagar

Little Jopavasthitar - 2233

Reel No. A 42  
Size 33 X 13.2



# UNIVERSITY OF DELHI

APPLICATION FOR THE POST OF Readership in Sanskrit, University of Delhi

Dated 22.3.76

- NOTES : 1. Copies of certificates of degrees, testimonials etc., should be attached with the application (attested by the applicant himself) and the originals must be produced at the time of interview and at the time of joining, if selected.
2. Except where otherwise indicated, applicants appearing for interview shall do so at their own expense.
3. Applicants who are in employment should send their applications through their employers and by registered post.
4. The selecting authority may consider the name of any person for appointment though he may not have applied.

1. Name (in block letters) USHA SATYAVRAT

\*2. Date of birth 15<sup>th</sup> October 1934 Age 41 Year  
Month 5

3. Nationality (Hindu) India Sex Female Married/Unmarried  
Children : Male 1 Female 1

4. (a) Present post, if any, with date of appointment (state whether permanent/on probation or temporary). Lecturer in Sanskrit, permanent 21.7.1965

(b) Name of Employing Authority. Kamala Nehru College, Panchsheel park Marg N. DEHR

5. (a) Present basic salary and allowances (state separately)

Grade : Rs. 700 to 1600

Basic Salary : Rs. 1080/-

Allowances :

1. Dearness : Rs. 243/-
2. City Compensatory : Rs 73.60/-
3. House Rent : Rs 130/-
4. Any other Allowance :

Total : Rs 1626.60.

(b) Date of next increment 15. August 1976

(c) Age of retirement in the present post : Sixty

6. Minimum salary acceptable : Rs. 1200/-

7. Do you belong to Scheduled Caste/Scheduled Tribe : Yes/No—Scheduled Caste/Tribe : X

8. Address at which a reply to this application, if any, may be sent.

Dr. Mrs. Usha Satyam  
3/54, Rosh Nagar  
Delhi-7

\*The selected candidates shall produce in original the Matriculation or equivalent certificate as proof of the date of birth. No other evidence will be accepted.



9. (a) Whether the candidate is receiving any pension benefits. If so the amount of pension and pension equivalent of gratuity must be indicated. X
- (b) Whether the candidate would be entitled to any pension benefits on his premature retirement from his present post, if selected for appointment in the University and, if so, the amount of pension and the pension benefits may be indicated.

10. Academic Qualifications :

(Examinations passed from Matriculation/Higher Secondary onwards)

Examination	Year of Passing	Division (with percentage of marks secured at the Examination concerned)	School/College	Name of the Board/University
See Bio-Data.				

Academic distinctions (e.g. Research degree) See Bio-Data.

11. Teaching/Administrative Experience at Universities or Colleges : 10 years

Name of the University/ College/Organization	Designation and nature of the post held (permanent or temporary)	Classes taught	From-----to ---(give dates)	Length of Experience
Kamala Nehru College Panchsheel park Marg. New Delhi.	Lecturer permanent	B.A. Honours	From July. 21st August up to date	10 years.
Himachal Pradesh University, Simla. (Correspondence Course.)	Lectures delivered	M.A. Part-II	From 19th to 22nd of March 1976.	In total 12 Lectures



- \*12. (a) Any published work or books written by the applicant or particulars of any other research or other work that he may like to mention (If necessary a separate sheet of paper may be used for this purpose).

See bio-data.

- (b) Special subject of study or branch of specialisation, if any.

Sanskrit Drama and  
Classical Sanskrit Literature.

13. Membership of Learned Bodies :

See Bio-Data.

14. Name of literary, cultural or other activities (e.g. attainments in sports etc.) in which the applicant is interested and distinctions if any, obtained in the same.

See bio-data.

15. Name of post with particulars for which the applicant may have already applied and which has not yet been disposed of. (Particulars of any subsequent application should also be intimated in writing).

X

**Declaration :**

Usha Satyavrat  
Signature of applicant

I declare that all the statements made in this application are true to the best of my knowledge and belief.

Date..22.3.76.

Usha Satyavrat  
Signature of applicant

16. Forwarded :

The facts stated in the above application have been verified and found correct.

Date.....

Head of the Institution

\*Give the subject of papers published together with the names of journals and dates. Reprints of important papers should be attached to the application.







4. He is doing business with father.
5. He is a B.Sc., and now doing Diploma in Computer programming.

Sisters

- : 1. One Married to a Businessman, owner of a Cotton Factory and two Cinemas in Punjab.
2. She is Doctor (M.B.B.S. residing in U.S.A.)

7. FAMILY BACK  
GROUND-----

- : A well connected and educated family of land lords of Agriculture farms in Sappanwali (District Ferozepore). Own Cotton Factory and shops of Commission Agents.

Should the above particulars suit you and meet to your approval , I would request you to kindly send similar particulars of the boy with your valuable decision also sending a copy of recent Photograph of the boy (returnable).

Looking forward to an early reply.

Yours sincerely,

P.T.O.











Dr. O. N. Verma

D. Litt.

SANSKRIT DEPARTMENT  
Institute of oriental Philosophy  
VRINDAVAN

2164 Dangler Nagar  
MATHURA

Dated 7.2.84

आदरणीया बहन जी,

सादर प्रणाम ।

विश्वास है, आप सपरिवार सानन्द होंगी। आशा है कि कुमारी उमा अग्रवाल की मौखिक परीक्षा से सम्बन्धित पत्र प्राप्त हो गया होगा। यदि आपको विशेष असुविधा न हो तो बीस फरवरी को मौखिक परीक्षा की तिथि निर्धारित कर लेने की कृपा करें। यदि किसी प्रकार आपको उक्त तिथि अनुकूल न पड़ती हो तो सुविधानुसार जो भी तिथि आप चाहें, निश्चित करके मुझे सूचित करने का कष्ट करें। यदि इसी अवसर पर निर्धारित तिथि से एक दिन पूर्व मथुरा-वृन्दावन दर्शन का भी कार्यक्रम बनाती हैं तो इसे मैं अपना सौभाग्य समझूँगा। आपके उत्तर एवं कार्यक्रम की मैं व्यग्रता से प्रतीक्षा करूँगा। शेष शुभ ।

भवदीय,  
ओ. न. वर्मा







The typed report should be sent (in the envelope sent herewith) to Asstt. Registrar  
(Confidential Unit of Research) Agra University, Agra by name.

### FORM FOR WRITING REPORT

1. Name of the candidate.....*Dr. Anand*.....
2. Subject.....*Sanskrit*.....
3. Name of the Doctorate Degree.....*B.A.*.....
4. Title of thesis.....*Srikrishnara ho pratihatake natcha ho  
sankhastnake adhyayana*.....
5. Name of the examiner with full postal address.....*Dr. Babu Satya Vrat  
3/54, Deep Nagar, Delhi-110007.*.....

- Note :—1. Under the Ordinances relating to Doctorate Degrees, a thesis shall comply with the following conditions and the examiners are requested that in case they approve of a thesis for the conferment of the degree, it should be definitely mentioned in the report that the thesis complies with these requirements:—
- (a) It must be a piece of research work characterised either by the discovery of facts or by a fresh approach towards the interpretation of facts or theories. In either case it should evince the candidate's capacity for critical examination and sound judgement.
  - (b) It shall be satisfactory in point of language and presentation of subject matter. The Examiners will also indicate whether the thesis is suitable for publication in its present form with or without amendments.

#### Important

2. The examiner is requested to recommend definitely whether—
  - (a) The candidate be admitted to the degree
  - Or*
  - (b) The candidate should improve and resubmit the thesis
  - Or*
  - (c) The thesis should be rejected

#### REPORT

I have carefully gone through the thesis :  
*Srikrishnara ho pratihatake natcha ho sankhastnake  
adhyayana*, a critical study of the allegorical play  
of Srikrishnara. The study is not unique in that  
it has not been carried out for the first time. A  
couple of them carried out by others already the  
candidate has noticed. A few she has not. Of these  
not noticed may be mentioned the work of Mrs S. L.  
Banskar and Satnam Salwar a yet unpublished Delhi  
University B.A. thesis *Allegorical Drama of Sanskrit*  
which presents a detailed analysis of Krishnara's work.  
A pioneer, Krishnara has deservedly attracted wide notice.  
It was in his play that allegory first came to be employed  
on a full scale in Sanskrit drama to bring home a point  
more forcefully which so caught the imagination of the  
later writers that a whole class of literature grew in  
course of time with allegorical characters.

P.T.O.



In her thesis the candidate has attempted a total analysis of the work under study. Particularly impressive is her dramatic analysis of it. In it she has traced each Arthashastra, Arthashastra and Sandhi establishing a relationship between each. She has also traced the Sandhyas each one of which she has properly exemplified from the text. This shows her profound acquaintance with Sanskrit dramaturgy which she has put to good use and for which she deserves full plaudits.

Her remarks on the society and culture in the times of Arthashastra and the philosophical ideas current in his time are also well-informed and balanced.

The thesis amply shows the critical acumen of the candidate and her capacity for critical examination of facts. I gladly recommend that she be awarded the degree of Doctor of Philosophy of the Agra University.

2.2. 64.  
Dated.....19....

.....  
Signature of the Examiner

(If necessary, blank sheets may be added to complete the report.)



- 5002
- Notes: (1) Payment on account of Postal charges for sending back the thesis per Regd. Post will be made, if the postal receipt is attached with this Bill.  
 (2) No person as an examiner shall draw, from the University in any one calendar year, a total remuneration exceeding Rs. 1000. The exceeding amount shall lapse to the University.

# AGRA UNIVERSITY

## REMUNERATION BILL FORM FOR DOCTORATE DEGREE EXAMINATIONS

Name of Examiner (in Block Letters).....D.R. U. SHA SATYAVRAT.....

Address (to which the cheque is to be sent).....3/54, R.O.P. NAGAR, DELHI-110007.....

Name of the Examination in which Examiner.....Ph.D......

(i) Fee for the evaluation of the Ph. D./~~D. Litt./D. Sc.~~ Thesis of

Sri/Smt./Km.....U. M. A. A. GRAWAL.....

(ii) Fee for conducting the viva voce test

(iii) Postal charges for sending back the thesis per Regd. Post

Amount in words (Rupees.....) Total remuneration claimed

Amount

Rs.

Paise

### RECEIVED PAYMENT

1. Date of despatch of thesis.....

2. Date of sending Report...2.2.1984.....

Signature on  
20 naya paisa  
revenue stamp  
if exceeding  
Rs. 20.00

Examiner

Passed for Rs.....on a/c of remuneration etc.

Entry made in the Register on page.....

Dated.....198 . (Asstt.) Res. Deptt.

REGISTRAR

The payment is valid and may be made.

Asstt. Registrar (Res.)

Dated.....198 .

REGISTRAR

Checked May be paid

Accts. Asstt.

ORDERS OF FINANCE OFFICER

Pay Rs.....only.

Finance Officer

Dated.....198 .

Paid Rs.....by cheque No.....

Dated.....198 .

A. R. (Accts.)

Res. 1371-2-2-82-2,000-A.U.P. (J. 12716)







# AGRA UNIVERSITY

(Confidential Unit of Research)

**CONFIDENTIAL**  
**REGISTERED**

From :

Assistant Registrar  
Confidential Unit of Research  
Agra University,  
Agra

To : Dr. (Smt) Usha Satyavrat  
3/54 Roop Nagar  
Delhi-110 007

No. Res./5002/1334

Dated 19.10.1983.

Dear Sir,

Thank you for your letter dated 10.10.83 accepting the offer of examinership for evaluating the Ph. D. thesis in Sanskrit submitted by Km. Uma Agarwal. I am sending herewith a copy of the thesis for evaluation.

The remuneration for examining each thesis is Rs. 75/- but in case you are subsequently requested to conduct the viva voce examination at Agra, you will be paid Rs. 100/- in addition to the T.A. and D.A. as per University Rules.

You are requested kindly to send your report on the thesis to me within two months positively. Besides giving your comments on the quality of the thesis, you are requested to clearly state whether—

- (i) the thesis should be accepted for the conferment of the Ph.D. degree,
- (ii) the thesis should be revised along with the line indicated by the examiners, or
- (iii) the thesis should be rejected.

The Ph.D. thesis should be accepted only when it is of a high order and it must comply with the following requirements of the Ordinances :—

- “(1) It must be a piece of research work characterised either by the discovery of facts or by a fresh approach towards the interpretation of facts or theories. In either case it should evince candidate's capacity for critical examination and sound judgement.
- (2) It should be satisfactory in point of language and presentation of subject matter. It should also be *clearly* indicated whether the thesis is suitable for publication in its present form with or without amendment.”

The thesis may please be returned to the undersigned by name and the report may be sent separately per Registered post in the enclosed envelope. In no case the report on the thesis be enclosed inside the thesis.

In the case of foreign examiners, the report may please be sent by Air Mail and the thesis by Sea Mail.

Five copies of the printed report proforma are sent herewith, kindly send your report in quadruplicate.

- Encls:—1. Thesis  
2. Report Forms—Five  
3. Envelope of sending report.  
4. Remuneration bill form.  
5. Proforma for sending receipt of thesis.

Yours faithfully,

*K.P. Shrivastava*  
Asstt. Registrar (Research)  
for Registrar.

C. 1185—23-10-81—2,000—A.U.P.—(J. 12518)



10/10/52

Dr. A. R. ...  
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① प्रतीकत्मक नाटकों के परिणामों को चीजों के रूप में किया जाता था उसे कैसे प्रतीकबोधित करने के क्या Technique थीं ?  
 ⑩ अलग-अलग में कृष्णमित्र ने कोई चामत्कारिक प्रयोग किया है ?  
 ① प्रतीकत्मक नाटक से आपका क्या अभिप्राय है ?  
 विशेषकर प्रतीक शब्द से आप क्या समझती हैं ?

② श्रीकृष्णमित्र का काल, उनकी आर्ट स्कूल की कति उपलब्ध हैं ?

3. प्रतीकत्मक नाटकों को लिखने से नाटकारों का क्या उद्देश्य सिद्ध होता था, क्या ऐसे नाटक सभी लोकप्रिय हो सके, किसी प्रतीकत्मक नाटक के अभिनय अभिवा मञ्चन का कोई संकेत मिलता है ? <sup>मनोरञ्जन करना नहीं है, न उद्देश्य है, न मनोरञ्जन होता है,</sup>

④ अभिनेयता की दृष्टि से आप इन नाटकों की किस शक्ति में रखेंगी ? Are they stageworthy ?

⑤ आधुनिक काल में भी किसी ने इस प्रतीकत्मक नाटकों के अभिनय का प्रयत्न किया ?

⑥ श्रीकृष्णमित्र के आतिरेक आर्ट स्कूल से प्रतीकत्मक नाटकों के बारे में आप जानती हैं ? दूसरी शताब्दी से जो प्रवृत्ति चली क्या आज तक आविर्भाव चली ?

⑦ नाट्यशास्त्र की दृष्टि से सन्ध्या-चर्याई सन्ध्याई चर्याई।

⑧ क्या किसी देश में भी इसी प्रकार का नाट्य / रीति है ?



Dr. O. N. Verma

D. Litt.

2164 Dampier Nagar  
MATHURA

SANSKRIT DEPARTMENT  
Institute of oriental Philosophy  
VRINDAVAN

Dated 2.3.84

परम श्रेष्ठ जन्म-रसाहल,

सादर प्रणाम ।

आशा है आप सज्जन हैंगे। पत्र एक विशेष प्रयोजन से लिख रहा हूँ। आशा है आप दृष्टता क्षमा करेंगे। बात यह है कि आदरणीय डा० उषा बहन जी मेरी एक शोधदाता कु० उमा जी Viro की परीक्षिका हैं और उन्होंने २४ मार्च निर्धारित किया है। किन्तु २४ मार्च को रविवार है। विश्वविद्यालय का स्वच्छ निर्देश है कि रविवार सुबह किसी भी अवकाश के दिन Viro न रखा जाय। अतः अब Viro की तिथि यदि २४ मार्च से हटाकर २६ मार्च सोमवार को रख लिया जाय तो अच्छा रहेगा। बहन जी ने मुझे सूचित किया था कि पत्र लिखने के दूसरे दिन ही वे पूरी आप के पास चली जाएंगी और वहाँ से २३ मार्च को वापस मिल आयेगी। अतः अब यह पत्र मैं आप के पास भेज रहा हूँ। कृपया तथ्यों से उन्हें अवगत कर देंगे। शायद ही उनसे मेरी यह भी प्रार्थना है कि कौडतीक से मुझे अपने निर्णय की सूचना देने का कष्ट न हो जिससे कि मैं समय से विश्वविद्यालय अधिकारियों को अवगत करा सकूँ। २४ मार्च को एक इन्फो Viro होने के कारण यह तिथि उपयुक्त नहीं रहेगी। कृपया उत्तर में आप अपना वह का टेलीफोन नं० भी लिख दें जिससे यदि सम्भव हो तो मैं सम्पर्क स्थापित कर सकूँ। उत्तर की प्रतिकृति से प्रीति है।



# AGRA UNIVERSITY

(Confidential Unit of Research)

From

Asst. Registrar (Research),

Agra University, Agra.

To, Dr. (Smt.) Usha Satyavrat,  
3/54, Roop Nagar,  
Delhi- 110 007

No. Res./.....

Sir,

15002/ 2266

Dated, Agra 6.2.84

I am directed to inform you that you have been appointed as one of the examiners to conduct the Viva-Voce test of Sri....Uma Agarwal..... for the Ph. D. degree of the University on his thesis entitled "...Srikrishnamisra ke pratikatmaka nataka ka Samiksatmaka adhyayana....."

The Viva-Voce test is to be conducted at the Senate House, Agra in collaboration with..... Dr O.N.Verma, 2164, Dampier Nagar, Mathura.....

I request you, therefore, to please fix a date (except on Sundays & holidays) after consulting the other examiner and the date may please be fixed well in advance to enable me to inform the candidate to be present to undergo the Viva-Voce test.

The remuneration for conducting the Viva-Voce test is Rs. 75/- but if an examiner who conducts the viva test is also one of the examiners of the thesis, he shall be paid Rs. 100/- for both.

Yours faithfully,

Asst. Registrar (Research)  
For Registrar.







The typed report should be sent (in the envelope sent herewith) to Asstt. Registrar  
(Confidential Unit of Research) Agra University, Agra by name.

## FORM FOR WRITING REPORT

1. Name of the candidate.....Dr. Agarwal.....
2. Subject.....Sanskrit.....
3. Name of the Doctorate Degree.....B.A......
4. Title of thesis.....Srikranamida ke pratikatmaka natake ke samiksatmaka adhyayana.....
5. Name of the examiner with full postal address.....Dr. Usha Satya Vrat  
3/54, Deep Nagar, Delhi-110007......

Note :—1. Under the Ordinances relating to Doctorate Degrees, a thesis shall comply with the following conditions and the examiners are requested that in case they approve of a thesis for the conferment of the degree, it should be definitely mentioned in the report that the thesis complies with these requirements:—

- (a) It must be a piece of research work characterised either by the discovery of facts or by a fresh approach towards the interpretation of facts or theories. In either case it should evince the candidate's capacity for critical examination and sound judgement.
- (b) It shall be satisfactory in point of language and presentation of subject matter. The Examiners will also indicate whether the thesis is suitable for publication in its present form with or without amendments.

### Important

2. The examiner is requested to recommend definitely whether—
  - (a) The candidate be admitted to the degree  
Or
  - (b) The candidate should improve and resubmit the thesis  
Or
  - (c) The thesis should be rejected

### REPORT

I have carefully gone through the thesis :  
'Srikranamida ke pratikatmaka natake ke samiksatmaka  
adhyayana', a critical study of the allegorical play  
of Srikranamida. The study is not unique in that  
it has not been carried out for the first time. A  
couple of them carried out by others already the  
candidate has noticed. A few she has not. Of these  
not noticed may be mentioned the work of Mrs S.K.  
Nambiar and Satnam Talwar's yet unpublished Delhi  
University B.A. thesis Allegorical Dramas of Sanskrit  
which presents a detailed analysis of Kramadisa's work.  
A pioneer, Kramadisa has deservedly attracted wide notice.  
It was in his play that allegory first came to be employed  
on a full scale in Sanskrit dramas to bring home a point  
more forcefully which so caught the imagination of the  
later writers that a whole class of literature grew in  
course of time with allegorical characters.

P.T.O.



In her thesis the candidate has attempted a total analysis of the work under study. Particularly impressive is her dramatic analysis of it. In it she has traced each Arthopakapaka, Arthopakrti and Sandhi establishing a relationship between each. She has also traced the Sandhyangas each one of which she has properly exemplified from the text. This shows her profound acquaintance with Sanskrit dramaturgy which she has put to good use and for which she deserves full plaudits.

Her remarks on the society and culture in the times of Kramadira and the philosophical ideas current in his time are also well-informed and balanced.

The thesis amply shows the critical acumen of the candidate and her capacity for critical examination of facts. I gladly recommend that she be awarded the degree of Doctor of Philosophy of the Agre University.

Dated 2.2.19...

Usha Satyavrat  
Signature of the Examiner

(If necessary, blank sheets may be added to complete the report.)



The typed report should be sent (in the envelope sent herewith) to Asstt. Registrar  
(Confidential Unit of Research) Agra University, Agra by name.

### FORM FOR WRITING REPORT

1. Name of the candidate.....KU. UMA AGRAWAL.....
2. Subject.....SANSKRIT.....
3. Name of the Doctorate Degree.....PH.D......
4. Title of thesis...SHRIRAKSHA NISHRA... KR. PRATIKATNAKA NATAK... KKA...  
.....SAMIKSHATMAKA ADHYAYANA......
5. Name of the examiner with full postal address.....Dr. Radha Vallabh Tripathi  
.....Professor & Head, Sanskrit Deptt.  
.....University of Saugar, Saugar (M. P.).....

Note :--1. Under the Ordinances relating to Doctorate Degrees, a thesis shall comply with the following conditions and the examiners are requested that in case they approve of a thesis for the conferment of the degree, it should be definitely mentioned in the report that the thesis complies with these requirements:—

- (a) It must be a piece of research work characterised either by the discovery of facts or by a fresh approach towards the interpretation of facts or theories. In either case it should evince the candidate's capacity for critical examination and sound judgement.
- (b) It shall be satisfactory in point of language and presentation of subject matter. The Examiners will also indicate whether the thesis is suitable for publication in its present form with or without amendments.

#### Important

2. The examiner is requested to recommend definitely whether—
  - (a) The candidate be admitted to the degree  
Or
  - (b) The candidate should improve and resubmit the thesis  
Or
  - (c) The thesis should be rejected

#### REPORT

In this thesis, the candidate has made an exhaustive study of 'Prabodhacandrodaya'— an allegorical play by S'rikrsnamitra. She has critically examined the social political and cultural background of the author under study. The drama 'Prabodhacandrodaya' has been studied <sup>here</sup> from various angles, bringing out its literary and dramatic achievements, and specially, the philosophical and ethical thought reflected therein. The thesis envisages a fresh approach towards the ~~fresh~~ interpretation of facts already available, and it evinces candidate's capacity for critical examination and sound judgement.

I definitely recommend that the degree of Ph.D. be admitted to Ku. Uma Agrawal.

*Dr. Radha Vallabh Tripathi*  
12-11-53  
Dr. Radha Vallabh Tripathi  
Professor & Head, Sanskrit Deptt.  
University of Saugar, Saugar (M. P.)

P.T.O.



Dated.....19....

.....  
Signature of the Examiner

(If necessary, blank sheets may be added to complete the report.)

CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

Res.1440-7-4-82-5000-A.U.P. (J. 12800)



16. Viraprthvirajavijaynatakam -

It is a tragedy in Contravention of the rules of Sanskrit dramaturgists. Prithviraj with the help of his assistants makes Mohammad Ghorī prisoner, Prithviraj is advised to kill invader Mohammad Ghorī but he being kindhearted does not listen to the advice and sets him free. Prithviraj marries Sanyogita after forcibly taking her to his palace against the will of her father Jaichand because he knows that Sanyogita loves him dearly. Jaichand is furious at this and he seeks the help of foreign invader Mohammed Ghorī to avenge this insult. While Prithviraj is busy making love to Sanyogita and neglecting his royal duties, Mohammad Ghorī attacks Prithviraj with the help of Jaichand and makes him Prisoner. He takes him to his own country where he tortures him and takes out his eyes. Prithviraj, with the help of his best friend and court poet Chandabardai kills Mohammad Ghorī with an arrow and asks his friend to kill him (Prithviraj) also. Chandabardai after killing Prithviraj commits suicide.

17. Virapratapanatakam -

At the time of the coronation for the throne of Mewar, Pratap takes Solemn pledge to free his country from the yoke of the Muslims. Shaktisingh has no soft corner for







his brother Pratapsingh, he even goes over to Akbar's side in order to teach Pratap a lesson. Mansingh, though very friendly to Pratap, joins Akbar's army. This infuriates Pratap and they both become enemies. In the famous battle of Haldighati Pratap escapes and is reunited with his brother Shaktisingh. Moving from one forest to the other Pratap has to suffer many hardships. He prepares himself to make up with Akbar but the pun of words in the letter received from Prthviraj, the court poet of Akbar and the friend and admirer of Pratap saves the whole situation. In the final scene Bhamashah offers Pratap his whole ancestral wealth with which Pratap raises a strong army and wins fort after fort.

#### 18. Samyogitasvayamvaram -

Jaichand and Prthviraj have strained relations but Jaichand's daughter Sanyogita secretly loves Prthviraj. Some popular historical beliefs and stories tell us that at the time of Svayamvara Jaichand placed an iron model of Prthviraj near the door to make him just an attendant and Sanyogita had with utmost courage, placed the marriage garland in Prthviraj's neck, but in present drama the author has moulded the story in another way. Here Sanyogita is confined in a separate palace. She sends Prthviraj a







love letter. As a result Prthviraj kidnaps her and takes her to Delhi where he marries her. Though the theme of the drama is historical, yet the main sentiment in it is erotic.

19. Chatrapatisamrajyam -

The plot is based on the history of the reign of Shivaji from 1646 to 1674. Shivaji's main aim is to unite the Kshatriyas all over the country and stand united against the Muslim intruders. He is engrossed in the cares and worries of the State. Ramdas, the Guru of Shivaji gives him the blessing that he will always be successful. Rajmata, the mother of Shivaji is worried because of the news of Shivaji's arrest. But finally Shivaji takes the whole Maharashtra under his control, and the Coronation Ceremony takes place with great pomp and show. Shivaji's mother is very happy at this occasion where Guru Ramdas also appears and blesses Shivaji.

20. Pratapovijayam -

Pratap Singh, the hero refuses to take food with Mansingh because he serves Moughal King. Feeling insulted Mansingh swears that he will definitely bring Pratap before







Akbar. Faced with many difficulties Pratap loses his balance for a while but a timely letter of Prthviraj conveying Akbar's intentions and praising Pratap's steadfastness saves the situation. Pratap's son Amarsingh and Prthviraj's sister's love affair also plays an important role in the drama. At last Rana Pratapsingh is victorious and people rejoice with him.

21. Srnagarananaradiyam -

Narada, the famous mythological character assumes feminine form by taking bath in a mysterious pond. Another person Rksarajas knows that whosoever takes bath in the pond will become a woman. Still under the spell of passion for Narada now turned into a beautiful woman he himself takes bath in the pond and as a result is converted into a woman. Narayana's appearance saves the whole situation and Radana (the female form of Narada) is happy to be the wife of Lord Narayana.

22. Kaundinyaprahasanam -

Appetite is the root cause of the friction between the two classes of men - the owner and the trespasser. Kaundinya is a greedy Brahmin, who is always after others' delicious food. Grdhranasa and Jimhala, a couple who make







delicious food for themselves is taken by Kaundinya in a very funny situation. Jimhala, the lady of the house condemns Kaundinya for his wicked deed.

23. Ubhayaupakam -

The story pertains to a villager who has two sons, the older helps the father by tilting the fields but the father loves and speaks very highly of the second son who is studying in the college in the city and knows English but the incidents happening in the household very much prove that the second son does not like village life and refuses to marry the girl whom his father has chosen for him. In the end father admits that his elder son is much better than the English knowing second son.

24. Vimuktih -

It is an allegorical farce where philosophical conceptions like soul, mind, senses, nature, illusion, qualities (Sattva, Rajas, Tamas) and God are personified. There is a character Brahmana in it who represents soul. He has six sons who represent mind and five senses respectively. His wife is nature, her mother is illusion. Her three sisters are the three qualities (Sattva, Rajas and Tamas) the old man is God. Damstrin is yama, the God of







death. Through incidents of common happening in a miserable household, with a pathetic husband, domineering wife, unruly sons, unwanted sisters-in-law and sinister mother-in-law is presented the idea of soul, overpowered by Maya, caught up in matter and senses yearning for and working out its liberation or Vimukti.

25. Virajasorajini -

King Haridasva, the romantic hero happens to see Sarojini, the Gandharva princess, while she is going to worship Lord Siva. He is attracted by her beauty and charm and falls deeply in love with her. He wants to marry her but his queen is against this marriage. A demon Subahu carries Sarojini forcibly when she is going alone but is rescued by the army chief of King Haridasva and is brought to his palace. Father of Sarojini himself requests the king to marry his daughter. The play ends on a happy note.

26. Bhaktasudarsananatakam -

The play deals with the importance of the devotion to Bhagavati Durga Sudarshan is the Prince and the prediction is that he will inherit the throne but due to the Royal Politics he has to spend his childhood in the hermitage







with his mother Manorama where he gets the opportunity to worship Mother Durga who blesses him with bow and arrow and tells him that in the end he will get what he wants. He gets Shashikala, a beautiful princess as his wife & with the blessings of Mother Durga, wins the Kingdom of Ayodhya and lives happily everafter.

27. Bhubharoddharanam -

The story pertains to the destruction of the whole Yaduvamsa, Krsna and his family. It is a tragedy in contravention of the rules of Bharata Rakmineya and Samba, the two brothers insult one omniscient sage and the sage curses them that the whole yadavas will perish soon. Krsna is also attacked by a hunter. He, however, forgives him. After the destruction is complete, Narada appears and utters the Bharatavakya.

28. Kautsasya gurudaksina -

The story pertains to sage Varatantu and his pupil Kautsa. The aim of the author is to show the type of relationship that existed between the teacher and the taught in ancient Indian society. A very poor student, Kautsa approaches King Raghu for the fourteen crores of







Mudras to be given to his teacher as daksina. The king who had already given everything in charity, fulfills his promise at the end of the Visvaja sacrifice by preparing to invade Kubera, the god of wealth who getting ~~awe~~ - stricken sends forth a shower of gold in the royal treasury to the pleasant surprise of all. The king begets a son with the blessings of both the teacher and the pupil.

29. Chayasakuntalam -

The famous story of Dusyanta and Sakuntala takes a slight turn in the present drama. Dusyanta, after winning the battle for Indra returns and visits the old hermitage where he had met Sakuntala for the first time. Sammati, the friend of Menaka takes Sakuntala there and wants Sakuntala to see dusyanta herself Sakuntala is invisible and Dusyanta cannot see her but Sakuntala can very clearly see him. Both Anasuya and Priyamvada relate to him the whole story of the curse pronounced by sage Durvasa. Sakuntala revives him twice by touch when Dusyanta faints while hearing about the whole episode.

30. Devayani -

Devayani is the daughters of Sukracarya. She is attracted by the charming personality of king Yayati and







Sarmistha who accompanied Devayani as her maid. Yayati and Sarmishtha beget a son called Puru. Yayati was transformed into an old person by the curse of Devayani, who was angry with him because of his extra-marital relations. With Yayati's lamentations the play comes to an end.

31. Yamini -

The play deals with an episode from the life of Bilhana - his love affair with Yamini, a princess. Yamini takes lessons in music from Bilhana. To avoid their mutual intimacy a curtain is placed between them, lest they should start loving each other. But all the efforts fail and the lovers are united in the end. The father himself offers his daughter to Bilhana in marriage.

32. Kalipradurbhavam -

The story begins on the last day of the Dvapara-yuga. A vaisya who buys the plot of land from a Brahmin finds a pitcher full of gold. He wants to handover the gold to its rightful owner but the next day when Kaliyuga starts he denies everything and wants to grab the pitcher of gold. The final decision is made in the court and the pitcher is handed over to its rightful owner, the Brahmin.







## 33. Pratirajasuyam -

The plot of the Drama has two fascinating episodes in the Mahabharata. First, Dharmaputra's hospitality in the forest to the sage Durvasas through miracle and blessing to Draupadi. Second, Duryodhana's humiliation at the hands of the Gandharva king, Citraratha and the help rendered by the Pandvas to him inspite of Duryodhana's enmity and acts of ill-will against them.

## 34. Udgatrdasananam -

The play is a mythological one dealing with the Puranic Story of demon Ravana trying to lift up the mount Kailasa, the abode of Lord Siva. It is shown here how an arrogant man is humbled and taken into the divine protection, how God transforms the wicked into the divine personalities and how reliance on God is the safest method of winning His Grace and blessings.

## 35. Durgabhyudayam -

The play deals with the greatness of the Goddess Durga. This mythological play depicts the efficacy of devotion to the Mother Goddess which can lead to the fulfilment of all desires and to the destruction of evil







## 36. Naladamayautiyam -

The Play depicts the famous Story of King Nala and his wife Damayanti who are separated after marriage due to the bad intentions of Kali. The announcement of Damayanti's second marriage reunites the couple and the play ends on a happy note.

## 37. Prasantaratnakaram -

A very brave and courageous person, Ratnakara turns into a dacoit due to adverse circumstances. He turns against the King, loots wealthy persons but distributes the looted wealth among the poor and needy. He is very faithful to his father but when the latter commits suicide, his mother, wife and son die then gets totally changed and becomes the famous sage Valmiki, the Writer of the immortal epic the Ramayana.

## 38. Samavatham -

Two young Brahmin boys Samavata and Sumedhas become the victims of a joke cut by the King who orders Samavata to dress like a lady and go to his queen as husband and wife and ask for Daksina. Samavata actually becomes a woman and begs of sumedhas to become her husband. The







but finally they agree to marry them. Both the husband and the wife are in deep love with each other.

39. Laksmisvayamvarah -

The Story pertains to the theme of the Samudramanthana as given in the Bhagavatapurana,. Due to the curse of Durvasas the world became devoid of light. Visnu advised the deities to churn the Ocean which they did with the help of the demons. They procured from it, amongst other things, a jar of nectar. Both the deities and the demons had a fight to get its possession. Visnu had to acquire the form of Mohini to decoy the demons for procuring nectar. In the end Mohini is proclaimed victorious over all the people.

40. Rasalila -

The play describes the Rasalila of Krsna in one of the winter nights with his Yogamaya. He has magic in his voice. When he plays on his flute all the Gopis leave their domestic chores and come running to hear his flute's melodious tunes. He has such a power that every Gopi thinks herself to be enjoying his favour. But when he finds the Gopis proud and conceited he immediately leaves them. He







is that omnipotent force which has the whole world under his command.

41. Kamasuddhih -

This allegorical play has Love, passion, spring virtue and wealth, the abstract phenomena as the characters. Kama, (the passion) is the hero. He has promised Indra to obstruct the penance of Visvamitra. By nature he feels utmost happiness in disturbing the penance of great Rsis. Even the sharp words of Rati, his beloved wife have no effect on him. He is responsible for inciting people to indulge in such activities as are unbecoming and have public censure. Finally it is due to the austere penance of Rati that Kama's form is completely changed by Lord Siva and he is reborn with sober qualities.

42. Kasmirasandhanasamudyamah -

The drama presents the history of the efforts to integrate Kashmir with India. It gives in a succinct form the history of the problem of Kashmir, a problem which exists even now. From 1954 to 1971 some fourteen years have passed but the problem has dragged on.







## 43. Hyderabadavijayam -

The play delineates the policy pursued by India towards Hyderabad in post-independence era. The general policy is to avoid conflict wherever possible but this does not mean that she would submit to blackmail and avoid a military conflict at the risk of the violation of its sovereignty. By the annexation of Hyderabad India has shown to the world that India would not slide away from the armed conflict if it were to be forced on it.

## 44. Parinamah -

The main story revolves around one Chandrachuda, who is brought by Murari to his house when he is sick. Murari's wife Rama is a chaste woman but Murari is a fickle-minded person. When some bad characters poison Murari's mind by saying that his wife Rama has illicit relations with Chandracuda he believes them and tortures his wife. Not only this, he leaves the house and handsover a letter to Rama to be delivered to Chandracuda. Chandracuda takes pleasure in serving others but the people do not understand him. He is misunderstood even by his friend Murari. When Murari's wife Rama falls ill it is Chandracuda who helps her. He is a strict follower of Gandhiji. When Rama dies







he takes care of her daughter. He takes her to hospital for treatment. In every respect he is an ideal man; the present society is responsible for destroying his future career.

45. Parivartanam -

The play deals with the burning problem of the day, as problem of dowry. A character Shankar becomes a pauper to marry his daughter Snehalata to one P.C.S. degree holder, Sambhudatta. Shankar has to sell his house, to leave his wife, and has to go to Bombay for earning money. His wife is in much trouble when he leaves her. She has to clean the utensils of wealthy people. After three months when Sankar returns to his own village he is pained to know about the pathetic condition of his wife. He has to file a suit in the court to regain his rights, to buy back his house.

46. Sarojinisaubham -

Gunachandra wants to marry Sarojini, the girl of his own choice but his father wants him to marry that girl who can bring huge dowry. Gunachandra's father becomes furious and disinherits him when he comes to know that Gunachandra will marry only Sarojini. After much







persuasion the father agrees to the marriage which wins solemnized. A later development of Sarojini that Gunachandra becomes the victim of jealousy from Shridhara, a wealthy man who wants to kidnap his wife Sarojini. Gunachandra is put behind the bars on a false charge but is freed by his friend Sudhapurna's efforts. The king of the state is informed by Sudhapurna that Gunachandra is an unique warrior. The king sends him to the battlefield from where Gunachandra returns with big victory though wounded badly. He is treated by an ascetic in the battlefield. The ascetic happens to be Sarojini, his dear wife, who had adopted man's roles and behaved like a male just to save herself from the clutches of Shridara. The drama ends on a happy note.

#### 47. Markatamardalikah -

The play has only one character, the monkey, who represents those people in society who by assuming different forms at different places delude innocent people. The tempt them with something but snatch away some other thing. As the monkey first got a razer, then a basket in exchange of razer, bullocks in exchange of basket, oil in exchange of bullocks, pancake in exchange of oil and Mardala ( a musical instrument ) in exchange of pancakes, and then







calling all the monkeys by playing on Mardala he becomes their leader. The people who resemble the present monkey are soft and polite in the beginning but are discourteous when they find that the thing they had parted with is being harmed.

48. Ayodhyakandah -

A modern version of the Ramayana's Ayodhyakanda it depicts the story of a daughter-in-law who is forced to commit suicide but fortunately is saved at the right moment. In the Ayodhyakanda, Kaikeyi asks her step-son Rama, daughter-in-law Sita and another step-son Lakshmana to go in exile in the jungle for 14 years but in the present play the mother-in-law, by her constant nagging makes her son, and daughter-in-law's life hell. Finally the head of the household the father-in-law pledges that he would settle his son and daughter-in-law in a separate house.

49. Mahimamayabharatam -

The play depicts the progress made by India in all the four ages the Vedic, the Pauranic, the Mohammedan and the Modern. Though there are many characters in it who are associated with the progress of India they all remain in the background. The main aim of the author is to







## 50. Prakrtisaunadaryam -

The play depicts the various aspects of nature. Sometimes it is the beauty of Kashmir, another time the beauty of nature at the onset of autumn, the season of Summer the rainy season and the winter season in detail.

## 51. Prataparudravijayah -

The play is a parody on the work of Vidyanatha. The story hinges round Prataparudra, the King of Ekasila. He is brave, generous, chivalrous. In short, he is Rudra himself. Prataparudra destroys the demons. He is so brave that even some of Indra's eyes have lost their vision due to gazing, at the dazzling lustre (Pratapa) of Prataparudra. Siva burnt Kama with his third eye and Tripura with his smile but the mere approach of Prataparudra was enough to reduce all demons to ashes.







## Viraparthivirajavijaynatakam -

It is a tragedy in contravention of the rules of Sanskrit dramaturgists. Prithviraj with the help of his assistants makes Mohammad Ghori prisoner, Prithviraj is advised to kill <sup>invader</sup> ~~invader~~ Mohammad Ghori but he being kindhearted does not listen to the advice and sets him free. Prithviraj marries Sanyogita after forcibly taking her to his palace <sup>against the will of her father Jaichand</sup> because he knows that Sanyogita loves him dearly. Jaichand is furious at this and he seeks the help of foreign invader Mohammed <sup>Ghori</sup> ~~Ghori~~ to avenge this insult. While Prithviraj is busy making love to Sanyogita and neglecting his royal duties, Mohammad Ghori <sup>with</sup> attacks Prithviraj with the help of Jaichand and makes him prisoner. He takes him to his own country where he tortures him and takes out his eyes. Prithviraj, with the help of his best friend and court-poet Chandahardai kills Mohammad Ghori with an arrow and asks him to kill Prithviraj also his friend to kill him (Prithviraj) also. Chandahardai <sup>after</sup> killing Prithviraj commits suicide.

## (17) Virapratāpanātākam -

At the time of the coronation for the throne of Mewar, Pratap takes solemn pledge to free his country from the yoke of the Muslims. Shaktisingh has no soft corner for his brother Pratapsingh, he even goes over to Akhar's side ~~to~~ in order to teach Pratap a lesson. Mansingh, though very friendly to Pratap, joins Akhar's army. This infuriates Pratap and they both become enemies. In the famous battle of Haldighati Pratap escapes, <sup>and</sup> is reunited with his brother Shaktisingh. Moving from one forest to the other Pratap has to suffer many hardships. He prepares himself to make up with Akhar but the pun of words in the letter received from Prithviraj, the court-poet of Akhar and the friend and admirer of Pratap saves the whole situation. In the final scene Bhama-Shah offers Pratap his whole ancestral wealth with which Pratap raises a strong army and wins fort after fort.







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Sanskrit dramaturgists. Prithviraj with the help of his assistants makes Mohammad Ghori prisoner, Prithviraj is advised to kill <sup>invader</sup> ~~invader~~ Mohammad Ghori but he being kindhearted does not listen to the advice and sets him free. Prithviraj marries Sanyogita after forcibly taking her to his palace <sup>against the will of her father Jaichand</sup> because he knows that Sanyogita loves him dearly. Jaichand is furious at this and he seeks the help of foreign invader Mohammed <sup>Ghori</sup> ~~Ghori~~ to avenge this insult. While Prithviraj is busy making love to Sanyogita and neglecting his royal duties, Mohammad Ghori <sup>with</sup> attacks Prithviraj with the help of Jaichand and makes him Prisoner. He takes him to his own country where he tortures him and takes out his eyes. Prithviraj, with the help of his best friend and court-poet Chandahardai kills Mohammad Ghori with an arrow and asks him to kill ~~Prithviraj~~ <sup>after</sup> his friend to kill him (Prithviraj) also. Chandahardai <sup>after</sup> killing Prithviraj commits suicide.

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18. Sanyogita-svayamvaram -

Taichand and Prithviraj have strained relations but Taichand's daughter Sanyogita secretly loves Prithviraj. Some popular historical beliefs and stories tell us that at the time of Svayamvara Taichand placed an iron model of Prithviraj ~~near~~ near the door to make him just an attendant and Sanyogita had, with utmost courage, placed the marriage garland in Prithviraj's neck, but in present drama the author has moulded the story in another way. Here Sanyogita is confined in a separate palace. She sends Prithviraj a love letter. As a result Prithviraj kidnaps her and takes her to Delhi where he marries her. Though the theme of the drama is historical, but <sup>yet</sup> here the main sentiment <sup>in it</sup> is erotic.

19. Chatrapatisamrajyau -

The plot is based on the history of the reign of Shivaji from 1646 to 1674. Shivaji's main aim is to unite the Kshatriyas all over the country and stand united against the Muslim intruders. He is engrossed in the cares and worries of the state. Ramdas, the Guru of Shivaji gives him the blessing that he will be ~~ever~~ always successful. Rajamata, the mother of Shivaji is worried because of the news of Shivaji's arrest. But finally Shivaji takes the whole Maharashtra under his control and the Coronation Ceremony takes place with great pomp and show. Shivaji's mother is very happy at this occasion <sup>where</sup> and Guru Ramdas also appears and blesses Shivaji.







## 20. Pratāparijayam —

Pratap Singh, the hero ~~does not~~ refuses to take food with Mansingh because he serves <sup>Mughal</sup> ~~Muslim~~ King. Feeling insulted Mansingh swears that he will definitely bring pratap before Akbar. Faced with many difficulties Pratap loses his balance for a while but <sup>praising</sup> timely letter of Prithviraj conveying Akbar's intentions and Pratap's steadfastness saves the situation. Pratap's son Amarsingh and Prithviraj's sister's love affair also plays an important role in the drama. At last Rana Pratapsingh is victorious and <sup>people</sup> ~~all~~ rejoice with him.

## 21. Śṛṅgāranārādiyam —

Narada, the famous mythological character assumes ~~the form of feminine~~. feminine form by taking bath in a mysterious pond. Another person Rksarajas knows that whosoever ~~will~~ takes bath in the pond will become a woman, but still under the spell of passion for Narada now turned into a beautiful woman he himself takes bath in the pond and as a ~~re~~ result is converted into a woman. Narayana's appearance saves the whole situation and Radana (the female form of Narada) is happy to be the wife of Lord Narayana.

## 22. Kaundinya prahasanam —

Appetite is the root cause of the friction between the two classes of men - the owner and the trespasser. Kaundinya is a greedy Brahmin, who is always after the others' delicious food. Grdhranasa and <sup>J.</sup> Jimhala, a couple who make delicious food for themselves is taken by Kaundinya in a very funny situation. Jimhala, the lady of the house condemns Kaundinya for his wicked deed.



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Uhhayarūpakam — The story pertains <sup>to</sup> ~~of~~ a villager who has two sons, the elder helps the father with <sup>by</sup> tilling the fields but the father loves and speaks very highly of the second son who is studying in the college in the city and knows English but the incidents happening in the household very much prove that the second son does not like village life and refuses to marry the girl whom his father has chosen for him. In the end father admits that his elder son is much better than the English knowing second son.

24. Vimuktikā.

21 → An allegorical farce where philosophical conceptions like soul, mind, senses, nature, illusion, qualities (Sattva, Rajas, Tamas) and God are personified. <sup>There is a character called Brahma</sup> The Brahman represents soul. <sup>He has six sons who represent</sup> His six sons are mind and five senses respectively. His wife is nature, her mother is illusion. Her three sisters are the three qualities (Sattva, Rajas and Tamas) the old man is God. Damastrin is Yama, the God of death. Through incidents of common happening in a miserable household, with a pathetic husband, domineering wife, unruly sons, unwanted sisters-in-law and sinister mother-in-law is presented the idea of soul, overpowered by Māyā, caught up in matter and senses, yearning for and working out its liberation or Vimuktikā.







25. Virājasarajini —

King Haridaśva, the romantic hero happens to see Sarajini, the Gandharva princess, while she is going to worship Lord Śiva. He is attracted by her beauty and charm and falls deeply in love with her. He wants to marry her but his queen is against this marriage. A demon Suhaku carries Sarajini forcibly when she is going alone but is rescued by the army chief of King Haridaśva and <sup>is</sup> brought to his palace. Father of Sarajini himself requests the king to marry his daughter. The play ends on a happy note.

26. Bhaktasudarśanamātakam —

The play deals with the importance of the devotion to Bhagavati Durga. Sudarshan is the prince and the ~~dep~~ prediction is that he will inherit the throne but <sup>due to</sup> the Royal politics he has to spend his childhood in the hermitage with his mother Manorama. Where he gets the opportunity to worship Mother Durga who blesses him with bow and arrow and tells him that in the end he will get what he wants. He gets a beautiful wife Shashikala, with the blessings a beautiful princess as his wife with the blessings of Mother Durga, wins the Kingdom of Ayodhya and lives happily ever after.







## 27. Bhūhkaroddharam -

The story pertains to the destruction of the whole Yaduvamśa, the family of Kṛṣṇa and ~~Kṛṣṇa himself~~ <sup>his family</sup>. It is a tragedy in contravention of the rules of Bharata. Rāukmineya and Sāmbha, the two brothers insult one very omniscient sage and the sage curses them that the whole Yadavas will be perished soon. Kṛṣṇa is also ~~killed~~ <sup>attacked</sup> by a hunter, ~~But~~ <sup>He however,</sup> Kṛṣṇa forgives him. After the destruction is complete, Narada appears and utters the Bharatāvākya.

## 28. Kautsasya gurudakṣiṇa -

The story pertains to the sage Varatantu and his pupil Kautsa. The aim of the author is to show the type of relation <sup>ship</sup> that existed between the teacher and the taught in <sup>ancient</sup> society. A very poor student, <sup>Kautsa</sup> approaches King Raghu for the fourteen crores of Mudras to be given to his teacher as dakṣiṇa. The king who had already given everything ~~to~~ <sup>as an end or Vidyajīva-sacrifice</sup> in charity, fulfills his promise to the pleasant surprise of all. The king begets ~~the~~ son with the blessings of both the teacher and the pupil.

X By preparing to invade Kubera, the god of wealth, who getting awe-stricken sends a shower of gold coins in the royal treasury.







## 29. Chāyāsakuntalam -

The famous story of Duśyanta and Śakuntala takes a slight turn in the present drama. Duśyanta, after winning the battle for Indra returns and visits the old hermitage where he had met Śakuntala for the first time. Samumati, the friend of Menaka takes Śakuntala there and wants Śakuntala to see duśyanta herself ~~though~~ though Śakuntala is invisible and Duśyanta cannot see her but Śakuntala can very clearly see him. Both Anasuya and Priyamvada relate to him the whole story of the curse pronounced by Sage durvasa. Śakuntala revives him twice <sup>by touch</sup> when Duśyanta faints while hearing about the whole episode.

## 30. Devayani -

Devayani is the daughter of Śukracarya. She is attracted by the charming personality of King yayati and wants to marry him. The king has no option but to marry her. But he is more attracted to-wards a Kṣatriya Princess Sarmistha who accompanied Devayani as her maid. Yayati and Sarmistha beget a son called Puru, ~~who takes over his father's old age and gives his own youth in exchange.~~ Yayati was <sup>transformed into</sup> converted to an old person by the curse of Devayani, who was angry <sup>with them</sup> because <sup>of his</sup> he had extra-marital relations. With yayati's lamentations the play comes to an end.







31. Yamini -

The play deals with an episode ~~of~~ from the life of Bilhana - his love affair with Yamini, a princess. Yamini takes lessons in music from Bilhana. To avoid their mutual intimacy a curtain is placed between them, lest they should start loving each other. But all the efforts fail and the lovers are united in the end. The father himself offers his daughter to Bilhana in marriage.

32. Kalipradurbhavam -

The story begins on the last day of the Draparayuga. A vaisya who buys the plot <sup>of land</sup> from a Brahmin finds a pitcher full of gold. He wants to hand over the gold to its rightful owner but the next day when Kaliyuga starts he denies everything and wants to grab the pitcher of gold. The final decision is made in the court and the pitcher is handed over to its rightful owner, the Brahmin.

33. Pratirajasuyam -

The plot of the Drama has two fascinating episodes in the Mahabharata. First, Dharmaputra's hospitality in the forest to the Sage Durvasas through miracle and blessing to Draupadi. Second, Duryodhana's humiliation at the hands of the Gandharva King, Citraratha and the help rendered by the Pandvas to him in spite of Duryodhana's enmity and acts of ill-will against them.







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But the author of the present play is interested only in the love affair. He is indifferent to -wards his heroism in battle.

Here the main sentiment is erotic. Prithviraj is a brave hero and great pomp and show. Though the theme of the drama is historical but takes Sampat to Delhi where the marriage ceremony is performed in

insults Prithviraj by <sup>pulling</sup> ~~making~~ his statue as a doorkeeper. Prithviraj secretly takes Sampat and through Jaichand's daughter Sampat secretly loves Prithviraj and strained relations but

Jaichand and Prithviraj have strained relations but



34. Udgatradasanam -

The play is a mythological one dealing with the Puranic story of demon Ravana trying to lift up the mount Kailāsa, the abode of Lord Śiva. It is shown here how an arrogant man is humbled and taken into the divine protection, how God transforms the wicked into the divine personalities and how reliance on God is the ~~safest~~ safest method of winning His Grace and blessings.

35. Durgābhayudayam -

The play deals with the greatness of the Goddess Durga. This mythological play depicts the efficacy of devotion to the Mother Goddess which can lead to the fulfilment of all desires and to the destruction of evil symbolized by demons. The mother Goddess represents in herself the cumulative power of all the gods.

36. Naladamayantiyam

The play depicts the famous story of King Nala and his wife Damayanti who are separated after marriage due to the bad intentions of Kali. The announcement of Damayanti's second marriage reunites the couple and the play ends on a with happy notes.







37. Prasantaratnakaram -

A very brave and courageous <sup>person</sup> Ratnakarna turns into a dacoit due to adverse circumstances. He turns against the king, loots wealthy persons but distributes the looted wealth <sup>among the</sup> into poor and needy people. He is very faithful to his father but when his <sup>father</sup> commits suicide, his mother, wife and son <sup>die</sup> then <sup>he is</sup> <sup>sage</sup> totally changed and becomes the famous Valmiki, the writer of the immortal epic <sup>the</sup> Ramayana.

38. Samavataam -

Two young Brahmin boys Samavataam and Sumedhas become the victims of a joke cut by the king who orders Samavataam to dress like a lady and go to his queen as husband and wife and ask for Dakshina. Samavataam actually becomes a woman and begs <sup>of</sup> Sumedhas to become her husband. The fathers of these two young boys are very much perturbed but finally they agree to marry them and <sup>both</sup> <sup>the</sup> husband and <sup>the</sup> wife are in deep love with each other.







### 39. Lakṣmīsvayamvara -

The story pertains to the theme of the Samudramanṭana as given in the Bhāgavatapurāṇa. Due to the curse pronounced by <sup>the</sup> Puruṣas the world became devoid of light. Viṣṇu advised the deities to churn the ocean which they did with the help of the demons. <sup>They procured from it -</sup> Amongst other things, ~~they procured~~ from ocean a jar of nectar. Both <sup>the</sup> deities and <sup>the</sup> demons had a fight to obtain <sup>the jar is possession.</sup> the jar of nectar. Viṣṇu <sup>to deities as demons for</sup> had to acquire the form of Mohini to procure nectar. In the end Mohini is <sup>proclaimed</sup> victorious over all the people.

### 40. Rasalila -

The play describes the Rasalila of Kṛṣṇa in one of the winter nights with his Yogamaya. He has magic in his voice. When he plays on his flute all the Gopis leave their domestic chores and come running to hear his flute's melodious tunes. He has such a power that every Gopi thinks herself to be enjoying his favour. But when he finds the Gopis proud and conceited he immediately leaves them. He is that omnipotent force which has the whole world under his command.







#### 41. Kamaśuddhik -

~~This~~ This allegorical play has Love, passion, spring, Virtue and wealth, as the abstract phenomena, <sup>as its characters.</sup> All these have been personified. ~~here~~. Kama, (the passion) is the hero. He has promised Indra to obstruct the penance of Visvamisra. By nature he feels utmost happiness in disturbing the penance of great Rsis. Even the sharp words of Rati, his beloved wife have no effect on him. He is responsible for inciting people to indulge in such activities as are unbecoming and have public censure. Finally it is due to the austere penance of Rati that Kama's form is completely changed by Lord Śiva and he is reformed with sober qualities.

#### 42. Kāsmīrasandhānaśamudhāyamaḥ -

The drama presents the history of the efforts to integrate Kashmir with India. It gives in a succinct form the history of the problem of Kashmir, a problem which ~~is~~ exists even now. From 1954 to 1971 some four-teen years have passed but the problem has dragged on.







43. Hyderabadvijayam -

The play delineates the policy pursued by India to-wards Hyderabad in post-independence era. The general policy is to avoid conflict wherever possible but this does not mean that she would submit to blackmail and avoid a military conflict at the risk of the violation of its sovereignty. By the annexation of Hyderabad India has shown to the world that India would not slide away from the armed conflict if it were to be forced on it.

44. Parinamam -

The main story revolves around one Chandrachuda, who is brought by Murari to his house when he is sick. Murari's wife Rama is a chaste woman but Murari is a fickle minded person. When some bad characters poison Murari's mind by saying that his wife Rama has illicit relations with Chandrachuda he believes them and tortures his wife. Not only this, he leaves the house and <sup>hands over</sup> gives a letter to Rama to be delivered to Chandrachuda. Chandrachuda takes pleasure in serving others but the people do not understand him. He is misunderstood even by his friend Murari. When Murari's wife Rama falls ill it is Chandrachuda who helps her. He is a strict follower of Gandhi ji. When Rama dies he takes care of her daughter. He takes her to hospital for treatment. In every respect he is an ideal man; the present society is responsible for destroying his future ~~career~~ career.







#### 45. Parivartanam -

The play deals with a burning problem of dowry. <sup>in day, a problem of</sup> Shankar becomes a pauper to marry his daughter Snehlata to one P.C.S. degreeholder, Samudhutta. Shankar has to sell his house, to leave his wife, and has to go to Bombay for earning money. His wife is in much trouble when he leaves her. She has to clean the utensils of wealthy people. After three months when Shankar returns to his own village he is pained to know about the pathetic condition of his wife. He has to file a suit in the court to regain his rights, to buy back his house.

#### 46. Sarojinisaurabham -

Gunachandra wants to marry Sarojini, the girl of his own choice but his father wants him to marry ~~with~~ that girl who is <sup>fan</sup> going to bring huge dowry. Gunachandra's father becomes furious and disinherits him when he comes to know that Gunachandra will marry only Sarojini. After much <sup>in fact</sup> persuasion ~~but~~ <sup>they agree to</sup> get married. <sup>in which is arranged. A later development of story is</sup> Gunachandra becomes the victim of jealousy from Shridhara, a wealthy man who wants to kidnap his wife Sarojini. Gunachandra is put behind <sup>bars</sup> on a false charge but is freed by his friend Sudhapurna's efforts. The king of the state is informed by Sudhapurna that Gunachandra is a unique warrior. The king sends him to the battlefield from where Gunachandra returns with a big victory ~~but~~ though wounded badly. He is treated by an ascetic in the battlefield. The ascetic happens to be Sarojini, his dear wife, who had adopted men's robes and behaved like a male just to save herself from the clutches of Shridhara. The drama ends on a happy note.







47. Markatamārdalikah -

The play has only one character, the monkey, who represents those people in society who by assuming different forms at different places delude innocent people. They tempt them with something but snatch away some other thing. As the monkey first got a razor, then a basket in exchange of razor, bullocks in exchange of basket, oil in exchange of bullocks, pancake in exchange of oil and Mardala (a musical instrument) in exchange of pancakes, and <sup>then</sup> ~~they~~ calling all the monkeys by playing on Mardala he becomes their leader. The people who resemble the present monkey are soft and polite in the beginning but are discourteous when they find that the thing they had parted with is being harmed.

48. Ayodhyākāṇḍah -

A modern version of <sup>the</sup> Ramayana's Ayodhyākāṇḍa <sup>is depicted story of</sup> where a daughter-in-law <sup>who</sup> is forced to commit suicide but is fortunately <sup>is</sup> saved at the right moment. In <sup>the</sup> Ayodhyākāṇḍa, Kaikeyi asks her stepson <sup>and</sup> Rama, daughter-in-law, <sup>and</sup> Sita and Lakshmana to <sup>send</sup> ~~the~~ banishment <sup>exile</sup> in the jungle for 14 years but in <sup>the</sup> present play the mother-in-law, by her constant nagging makes ~~for~~ her son, and daughter-in-law's life like hell. Finally the head of the household the father-in-law pledges that he <sup>will</sup> should settle his son and daughter-in-law in a separate house.



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#### 49. Mahimamayaharatam -

The play depicts the progress made by India in all the four ages - the vedic, the Pauranic age, the Mohammedan age and the ~~Modern~~ ~~And~~ Modern age. Though there are many characters in it who are associated with the progress of India they all remain in the background. The main aim of the author is to show the stages of the progress through which India has passed.

#### 50. Prakritisaundaryam -

The play depicts the various aspects of nature. Sometimes it is the beauty of Kashmir, another time the beauty of nature at the onset of ~~autumn~~ ~~the season of autumn~~ autumn, the Season of Summer. the rainy Season, and the winter season in detail.

#### 51 ~~Prataparudravijayah~~ {Prataparudravijayah} -

The ~~pal~~ play is a parody on the work of Vidyanatha. The story ~~hinges~~ hinges round Prataparudra, the King of Ekasila. He is brave, generous, Chivalrous. In short, he is Rudra himself. Prataparudra <sup>some of</sup> destroys the demons. He is so brave that even Indra's eyes have lost their vision due to gazing at the dazzling lustre (Pratapa) of Prataparudra. Siva burnt Kama with his third eye and Tripura with his smile but the mere approach of Prataparudra was enough to reduce all demons to ashes.







## चाय काव्यम्

1. चायः कर्म च चर्मश्च, चायश्च परमं सुखम्  
नारित यस्य गृहे चायः, जीवनं तस्य मिश्रितम्
2. आरभ्य रामपानादपि कैष्वाकोलादिपानेषु  
अस्मिन् जगति साम्यं चायपानं विशिष्यते ।
3. नृत्यकर्ता कविः स्थावरा, चित्रकृद्वापि जीतकः  
परिजान्तः सुधातीला, चायमाश्रयत सदा
4. चायपानं धिक्काज्जायं हति, सिञ्चति शरीरं -  
येतः प्रसादयति नित्यं, चायः कल्पय किञ्चन  
तारेति पुंसि
5. यथा नारी मण्डनैः पुरुषश्च गुणैः तिष्ठति  
तथा अल्पाहा फलकं चायेनैव सुशोभितम् ।



चायपानेन ककीश्वराः  
भवन्ति

6 प्रातः-चायः सायं चायः, मर्यादाहृदि-चायः  
वाञ्छितः  
शौण्डि भोजनादन्तरं चायपानं पुत्रादयते ।

7 स्वदेश वा परदेश वा, आंग्लदेश वा मलेच्छदेश वा  
यत्र यत्र दृष्टिपाते भवति चायैव दृश्यते सदा

8 मृतं दुग्धं दत्तं तत्र गतं रसरसनं तथा  
नतं दाक्षारसं क्षुद्रं, आगतं चायस्त्वादनम्

9 दृष्टव्याः चायं पिबन्ति, क्षत्रियाः चायं सक्न्त  
वश्यं चायानुरक्ताः शूद्राणां तु का गतिः

10 यथा हि शक्यं चक्रेण रणाय न गर्तमवत  
तथा चायप्रदानेन विना, कार्यं न सिध्यति

11 पुरातनाः ककीश्वराः तु चिन्तने कृत्वा

अथ तनीया रशीश्वराः तु चायं पीत्वा काल्पानि  
विधातुः

12 प्राचीनभारते यथा दुग्धदध्नाः नदी अवहन्  
अद्यतने भारते तु चायदध्ना प्रवाहो प्रवर्तते सदा

13 विवाहोत्सवेषु जन्मोत्सवेषु कविगोष्ठिषु  
अन्त्येष्टिषु चायु वा  
चायः चाय इत्येव जिह्मवाद्यो भूयते सदा

14 विद्यालयेषु महाविद्यालयेषु विश्वविद्यालयेषु वा  
अध्यापकाः प्राध्यापकाश्च चायस्य गुणगानं कुर्वन्ति

15 च तो चमत्कारयुक्तः, आ तु आशक्तिद्योतकः  
य तु यन्मात्रेण स्फूर्तिदाता, इत्थं चायः प्रभावितः



## नाटककार शूद्रक

सौंदर्य, महिमा, सर्व खलिवंद ब्रह्मा, जैसे महावाक्यों जिस साहित्य के प्राणभूत हो, वहां एक कठिनई उत्पन्न हो जाती है - कोई भी कवि, साहित्यकार और नाटककार आपने नाम, समय और व्यक्तित्व को नगण्य समझ कर उपेक्षित कर देता है लेकिन बाद में जाने वाले व्यक्तित्व प्रधान समय में कुछ भी निश्चित न होने के कारण कई तरह के बारंबार उत्पन्न हो जाते हैं। संस्कृत साहित्य की आलोचना में ज्यादा मात्रा - कवियों के समय उनके उचित नाम तथा उनके समकालीन राजाओं की निर्धारणा करने में ही बीता है। केवल एक दो निश्चित विधियों को छोड़ कर उपर्युक्त के लिए बाधा की विधि लगभग निश्चित है, और सब कुछ आनीश्रय की परिधि में आता है।

मुद्ररक्षित के लेखक के बारे में भी इसी तरह कई तरह के बारंबार उत्पन्न हो रहे हैं। भास के तरह नाटकों की प्राप्ति होने पर और उनमें प्रायः चार ठाँकों वाले चारदश नाटकों की मुद्ररक्षित के साथ अद्भुत समानता होने के कारण विद्वानों का कहना है कि या तो मुद्ररक्षित के लेखक ने भास के चार ठाँकों वाले नाटकों की परिवर्तित की है और उसमें छः ठाँक और जोड़ कर कुल के समूह लक्षण उसमें छोट कर दिया है, जबकि कुछ अन्य विद्वानों का कथन है कि भास के नामने मुद्ररक्षित की रचना थी और भास का चारदश मुद्ररक्षित की सौंदर्यपूर्ण है।

मुद्ररक्षित नाटक की प्रभावना में लेखक का नाम शूद्रक बताया गया है जो कि क्षत्रिय राजा था, कुल मुंडर का कुल वाला था 100 वर्ष और इस दिन की आयु होने पर स्वयं ही अपने आप को आग्निदेव का समर्पित करने वाला, साहसी (शूद्र - उसे 7 तक) उसने किस देश पर राज्य किया इस विषय में प्रभावना में कोई संकेत नहीं। किन्तु यहां चकार शूद्र के प्रयोग ने विद्वानों को फिर सन्देह में डाल दिया है और लगता है उनका कहना है कि प्रभावना के 3-4 7 तक के शूद्रक प्राप्ति हैं और बाद में जोड़े गये हैं। इतना निश्चित है कि किसी शूद्रक नाम के व्यक्ति ने नाटक लिखा और वह राजा था। किसी किसी विद्वान का यह भी मत है कि राजा शूद्रक के लिए किसी अन्य व्यक्ति ने यह नाटक लिखा। एक और मत भी प्रसिद्ध है कि राजा शूद्रक किसी और समय में इस और किसी और शूद्रक नाम के विद्वान ने ~~निरक्षर~~ लेकिन बाद में प्रसिद्ध राजा शूद्रक को ही उसका लेखक मान लिया गया। प्रौ० की० का







That Sudraka the alleged author was a real person who wrote the drama, seems most implausible... the obvious conclusion is that the rewriter and reviver of the Charudatta preferred to remain nameless and to ascribe his work to the legendary Sudraka." इसी बात को भागे बढ़ते हुए प्रो. लेवी का कथन है 'He chose Sudraka for this purpose because he lived after Vikramaditya, patron of Kalidasa, and wished to give his work the appearance of antiquity by associating it with a prince who preceded Vikramaditya.'

स्वर्गीय डॉ. पित्रेल का मत है दशकुमार चरित के लेखक दण्डि ने ही मुच्छकटिक की रचना भी की है। उन्होंने अपने इस मत का आधार राजशेखर की इस उक्ति को बनाया है जिसमें लिखा है - त्रयोदण्डि प्रबन्धाश्च त्रिषु लोकेषु विस्तृताः - दण्डि के केवल, दशकुमार चरित और काव्यादर्श - ये दो ग्रन्थ ही प्रसिद्ध हैं गीतरा मुच्छकटिक हैं - इसके पक्ष में उन्होंने दो तर्क दिये हैं - काव्यादर्श के द्वितीय परिच्छेद का 226 वां श्लोक है लिम्पतीव तमोऽङ्गानि (1 अंक का 34 वां श्लोक) और यही श्लोक मुच्छकटिक में भी आता है।

इसका तर्क है कि दशकुमार चरित में वर्णित समाज का वर्णन मुच्छकटिक में वर्णित समाज के साथ बहुत अधिक समानता रखता है। किन्तु दुर्भाग्यवश बाद में आने वाले विद्वानों ने उनसे इन दोनों ही तर्कों का खण्डन कर दिया है। लिम्पतीव तमोऽङ्गानि दोनों स्थानों पर ही ग्रहण किया हुआ लगता है क्योंकि सबसे पहले इसका उल्लेख भास के बालचरित और चातक दोनो नाटकों में हुआ है।

इस आधार पर कुछ विद्वान यह कहने लगे हैं कि, भास ही मुच्छकटिक के लेखक हैं और शूद्रक उनका उपनाम था क्योंकि वे जानते हैं शूद्रक को। तथा 'चारुदत्त' नाटक लिखने के बाद उसी का पारिवर्तन मुच्छकटिक में है लेकिन इस मत में भी बहुत कमियाँ हैं और सबसे दुर्बल पुष्ट यह है कि यदि भास का 'शूद्रक' उपनाम था तो वह अन्य बरह नाटकों के साथ क्यों नहीं जोड़ा तथा शूद्रक राजा था जबकि भास का राजा होना कदा भी सिद्ध नहीं होता।







(1)

शक वद काई जो Delhi University End

Service के तथा Shodha Parishad के संयुक्त तत्वावधान में छूपा। जमा जिसमें डा. नरेंद्र अहमद तथा उत्तराधिकारी डा. चतुर्वर्ती हैं।

2. शोध-परिषद् की कार्यकारिणी जो 1979 में चुनी गई थी वह 1980 अप्रैल में समाप्त हो चुकी है। शोध-परिषद् के विधान की धारा 5 एवं 6 के अनुसार मर चुनाव 1980-81 के लिये होने चाहिये। किसी भी प्रकार धन का व्यय नहीं चुनी हुई कार्यकारिणी द्वारा होना चाहिये।

(3) क्योंकि 1980-81 के लिये पदाधि-कारियों का चुनाव नहीं हुआ अतः 16/1/81 को होने वाला बैठक असंवैधानिक है और नहीं चुनी गई समिति के अधिकार कोई पूर्व पदाधिकारी किसी भी प्रकार का धन का व्ययकर्म या बैठक बुलाने का अधिकारी नहीं है।

(4) 1978-879 की जनरल 1979-80 की जनरल कांड़ी की मीटिंग की मिनट्स भी अब तक उपलब्ध नहीं हैं।



CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha



# THE VAMANAPURANA - A LINGUISTIC STUDY

## \_S\_Y\_N\_O\_P\_S\_I\_S\_

### CHAPTER - I

#### INTRODUCTION

Date of the Vamanapurana

Its Importance.

Its place in the Puranic literature.

The need for a Linguistic Study.

### CHAPTER - II

#### MORPHOLOGY

##### UN-PANINIAN FORMS AND OTHER ANOMALIES

##### Sandhi

(A) Vowel Sandhi : Internal.

Vowel Sandhi : External.

I. Hiatus in two PADAS.

(i) Absence of Savarn sandhi.

(ii) Absence of Guna sandhi.

(iii) Absence of Vrddhi sandhi.

(iv) Absence of Yan sandhi.

(v) Absence of Other Vowel Sandhi.

II. Hiatus in the same Pada.

(i) Absence of Savarna sandhi.

(ii) Absence of Guna sandhi.

(iii) Absence of Vrddhi sandhi.



THE VAMANA PURANA - A LINGUISTIC STUDY

BY N. G. P. S. I. S.

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(iv) Absence of Yan sandhi.

(v) Absence of other Vowel Sandhi.

(B) Consonant Sandhi.

(C) Double Sandhi.

Nouns.

Compounds.

Numerals.

Taddhitas.

Feminine Forms.

Verbs.

(i) Atmanepada and Parasmaipada.

(ii) Confusion in Gunas.

(iii) Sat and anit.

(iv) Omission of at and at.

(v) Formative irregularities.

Krdantas.

Participles :

(i) Present Participles.

(ii) Past Participles.

Gerunds.

Infinitives.

Simplexes for consatives.

Cansatives for simplexes.



- (iv) Absence of Yan sandhi.  
 (v) Absence of other Vowel sandhi.  
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Nouns.

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- (i) Atmanepada and Parasmaipada.  
 (ii) Conjugation in Guna.  
 (iii) Sat and ant.  
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- (i) Present Participles.  
 (ii) Past Participles.

Gerunds.

Infinitives.

Simplexes for connectives.  
 Connectives for simplexes.



Other Anomalies :

Gender.

Interference with the quantity of a vowel.

(i) Long for short.

(ii) Short for long.

Phonetic Disturbances.

(i) Anaptyxis

(ii) Haplology.

(iii) Metathasis.

(iv) Synaope.

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Omission of Verbs.

Omission of case-affixes.

Interchange of cases, Voices and Tenses.

Un-Paninian use of cases :

Anomaly in Concord : Gender.

Anomaly in Concord : Number.

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Tautology.

Figurative uses.

Prepositional Verbs.

Verbs with a cognate object.

Synonyms.

Superfluity or Redundancy in Words.



- Other Anomalies :
- Gender.
- Interference with the quantity of a vowel.
- (i) Long for short.
- (ii) Short for long.
- Phonetic Disturbances.
- (i) Anaptyxis
- (ii) Hapology.
- (iii) Metathesis.
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### SYNTAX

- Omission of Verbs.
- Omission of case-affixes.
- Interchange of cases, Voices and Tenses.
- Un-Paninian use of cases :
- Anomaly in Concord : Gender.
- Anomaly in Concord : Number.

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### SEMANTICS

- Tautology.
- Figurative uses.
- Prepositional Verbs.
- Verbs with a cognate object.
- Synonymy.
- Redundancy in Words.



Idioms and Proverbs.

Use of words in Etymological meaning.

Use of words in Secondary meaning.

Use of Roots in meaning not recorded in Dhatupathas.

Short forms for complete expressions.

Semantical Etymologies.

## CHAPTER - VI

### VOCABULARY

Rare and uncommon words.

Popular words in uncommon meanings.

Peculiar construction of words.

Recondite formations.

Onomatopoeic words.

Made-up words.

Concepts.

Vedic archaisms.

CLASSIFIED INDEXES.

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..



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Concepts.

Vedic archaisms.

### CLASSIFIED INDEXES.

### BIBLIOGRAPHY.

..



[illegible]



श्रीलतराम महाविद्यालय  
संस्कृत परिषद्

विद्वद्बुधवन्तु तत्र भवन्तौ श्रीर्वाणवाणी प्रणयिनौ यदस्मदीय-  
महाविद्यालये अन्तर्गतविद्यालयीय श्लोकावृत्ते वादविवाद-  
प्रतिस्पर्धे अप्रैल मासस्य चतुर्दश्यां नारिकावा (14-4-86)  
सौमवासरे अपराह्णे साधैक वादनवेलायां समायोज्यते।  
तत्र छात्रसहवर्ति प्राध्यापकवृन्दाः स्वीकारेद्यत्वावसरस्यास्य  
श्रियमभिवर्धयन्तु इति निवेदयते।

वैजयन्ती  
(सचिवा)

वादविवादस्य विषयोऽस्ति सर्वे गुणाः काञ्चनमात्रयन्ति।  
आवृत्त्यर्थं श्लोकाः श्रीमद् भगवद्गीतायाः एकादशाष्टायात्-  
पश्यामि देवांस्तव - इत्यारभ्य विश्वमिदं तपन्तम् इति  
भावत् । ( ॥ - 15-19 )

Dr. Usha

9.4.86-









समय  
Time of

From: .....

By: ..... द्वारा प्राप्त हुआ

इस तार के प्रारम्भ में प्रविष्टियों का कम इस प्रकार रहेगा—  
तार की श्रेणी, प्राप्त करने का समय, का संख्या, मूल कार्यालय,  
तारीख सेवा समुदाय (यदि कोई हो) और शब्दों की संख्या।

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class of telegram, time handed in, serial number of office of origin,  
date, service instructions (if any) and number of words.

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उत्तेजक कार्य के साथ सदाय संलग्न करना चाहिए।

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*Congratulations on the distinction conferred on you*







# Topics

1. मनुस्मृति (Translation + Explanation)
2. भगवद्गीता (Translation + Explanation)
3. शंकर भाष्य का सारांश
4. आत्मा का स्वरूप as described in Cnto
5. रिपत पुरा के लक्षण
6. गीता का कर्म योग
7. सुन्दर काण्ड में विरहिनी सीता का वर्णन
8. सुन्दर काण्ड का काल्प सौख्य
9. मनुस्मृति में शिल्प का महत्व
10. सुन्दर काण्ड. (Translation + Explanation)
11. मनुस्मृति में धर्म का महत्व
12. मनुस्मृति में षड्गुण का वर्णन



Title of the Assignments : (To be written on the back of this sheet).

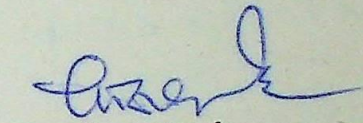
Sudha Deben

Signature of the Teacher-in-charge of  
the Group \_\_\_\_\_  
By Siddhant Gangotri Gyaan Kosha



मण्डलीय संस्कृत सम्मेलन  
( गोरखपुर विश्वविद्यालय, गोरखपुर )

प्रमाणित किया जाता कि डा० /श्रीयुत -----प्रवक्ता एवं  
अध्यापक, संस्कृत विभाग -----महाविद्यालय-----  
ने संस्कृत विभाग, गोरखपुर विश्वविद्यालय के तत्वावधान में दि० 13, 14 एवं 15 फरवरी  
1986 को आयोजित त्रिदिवसीय मण्डलीय संस्कृत सम्मेलन की परिसंवाद एवं अन्य कार्यक्रमों/  
गोष्ठियों में सक्रिय भाग लिया ।



( कसमेश पुष्पा )

संयोजक

संयोजक

मण्डलीय संस्कृत सम्मेलन

संस्कृत विभाग

गोरखपुर विश्वविद्यालय

गोरखपुर-2013001



सत्यव्रत शस्त्री

(सत्यव्रत, सत्यव्रत शस्त्री)

सत्यव्रत शस्त्री

सत्यव्रत शस्त्री

सत्यव्रत शस्त्री

सत्यव्रत शस्त्री

Handwritten signature in blue ink.

(सत्यव्रत शस्त्री)

सत्यव्रत

सत्यव्रत

सत्यव्रत शस्त्री

सत्यव्रत शस्त्री

सत्यव्रत शस्त्री

सत्यव्रत शस्त्री



VIIth WORLD SANSKRIT  
CONFERENCE

AUGUST 23 - 29, 1987

International Association  
of  
Sanskrit Studies

Kern Institute  
University of Leiden  
Leiden  
The Netherlands









13. 'Mahāyāna and Madhyamaka Buddhism'  
Convener: D. Seyfort Ruegg  
Participants: K. Lang, C. Lindtner, K. Mimaki, E. Steinkellner
14. 'Modern Sanskrit literature'  
Convener: Satya Vrat Shastri  
Participants: D.D. Bhatti, Rama Kant Shukla, U. Satya Vrat
15. 'Earliest Buddhism'  
Convener: L. Schmithausen  
Participants: N. Aramaki, J. Bronkhorst, R. Gombrich,  
P.J. Griffiths, J.W. de Jong, H. Nakamura, K.R. Norman,  
T.E. Vetter
16. 'Syntax and semantics of ritual'  
Convener: J.F. Staal  
Participants: not yet known
17. 'Sanskrit outside India'  
Convener: J.G. de Casparis  
Participants: Kamaleshvar Bhattacharya, C. Jacques,  
R.H. Poelmeyer, B.N. Puri, J. Schoterman, C.S. Upasak
18. 'India as a linguistic area'  
Convener: A. Govindakutty  
Participants: G.L. Hart III, C.P. Masica, F.C. Southworth,  
S.A. Tyler

#### Provisional Schedule

Date	Morning	Afternoon	Evening
23 (Sun)		Registration	Get-together-cocktail
24 (Mon)	Opening Session (plenary)	Sessions/ Workshops	Reception (Municipal Council)
25 (Tue)	Sessions/ Workshops	Sessions Workshops	Reception (Ethnological Museum)
26 (Wed)	Sessions/ Workshops	Excursion	
27 (Thu)	Sessions/ Workshops	Sessions/ Workshops	
28 (Fri)	Sessions/ Workshops	Sessions/ Workshops	Floating Farewell Party
29 (Sat)	Closing Session (plenary)		

Upon your arrival you will receive a programme containing the final schedule. By means of the alphabetically arranged index at the back of the programme you will be able to learn the time and place arranged for the presentation of your paper.

#### Abstract and Summary

Contrary to what was stated in the First Announcement, you are requested to prepare an English abstract of your paper on one of the enclosed abstract forms. Please return this abstract form together with your registration form, preferably before 31 March 1987.

#### Proceedings

The possibility is being explored of publishing selected papers and/or workshop contributions.

#### Book exhibition

A number of well-known publishers will exhibit their Indological books during the VIIth World Sanskrit Conference.

#### SOCIAL EVENTS

The organizing committee has the honour of inviting you to a number of social events.

On Sunday the 23d of August the Faculty of Letters will host a get-together cocktail in the buildings of the Faculty of Letters (Witte Singel-Doelencomplex (WSD)).

The Municipal Council of Leiden and the governing body of the University will hold a reception on Monday the 24th.

#### Flowers

For those of you who like to rise early there is the opportunity to visit the enormous flower market FLORA in Rijnsburg, near Leiden, from 7.15 to 8.30 A.M. on Tuesday the 25th. From a special visitors' platform you can admire the masses of flowers which are being auctioned to traders from all over the world.

#### Ethnological Museum

On Tuesday the 25th of August you will be the guests of the Leiden Ethnological Museum. After an introduction by the director, Professor Dr W. van Gulik, you will be shown a special exhibition of the museum, organized to celebrate its 150 years' anniversary. The exhibition called 'the seasons of man' highlights the rites of passage in human life: birth, initiation, marriage and death.

#### Traditional Holland

During the afternoon of Wednesday the 26th you will be able to see a different aspect of Holland. An excursion is planned to the 'Zaanse Schans', which preserves houses and windmills from the 17th century,



Tit

R.N

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2



# INDIAN COUNCIL OF HISTORICAL RESEARCH



भारतीय इतिहास अनुसन्धान परिषद्

S.M.Mishra

35, FEROZESHAH ROAD, NEW DELHI-1

Telegrams : HISTSEARCH

अनुइतिहास

Telephone : 384347-386033

383421-387763.

F.No. 3-68/84- ICHR (FTG)

3-7-85

Dr. (Miss) Usha Satyavrat  
3/54, Roop Nagar,  
Delhi-110007

Madam,

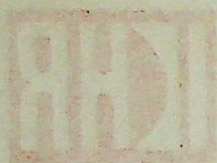
I am to refer to your letter dated 21-11-84 regarding VI World Sanskrit Conference held at Philadelphia and request that a copy of your paper alongwith a zerox copy of air ticket may please be forwarded to us.

Yours faithfully,

( S.M.Mishra )

S.R.A.





INDIAN COUNCIL OF HISTORICAL RESEARCH  
 10, RAJENDRA PRASAD ROAD, NEW DELHI-1  
 TEL. 2338-2339  
 FAX 2338-2339

2-5-87

2-5-87 (10/11/87)

Dr. (Mrs) V. S. Varadachari  
 10, RAJENDRA PRASAD ROAD, NEW DELHI-1  
 TEL. 2338-2339

Dear Sir,

I am so sorry to hear that  
 your health is not improving. I am  
 glad to hear that you are still  
 working. I am sure you will  
 continue to do so for many years  
 to come. I am sure you will  
 continue to do so for many years  
 to come.

Yours faithfully,

*[Signature]*

(S. V. Varadachari)  
 2-5-87



# THE MANAGING SOCIETY D.A.V. SCHOOL,

URMAR (Hoshiarpur) 3/54, Roop Nagar,  
Delhi-110007.

(UNDER D. A. V. COLLEGE MANAGING COMMITTEE, NEW DELHI)  
Registered under the Societies Act XXI of 1930, 1936

Manager-cum-Secretary : Prof. Satya Vrat, Professor of Sanskrit & Ex-Dean,  
Faculty of Arts, University of Delhi.

Mrs. Kay de la Ronde,

3/54, ROOP NAGAR,  
DELHI-110007

Executive Director,  
Shastri Indo-Canadian Institute,  
The University of Calgary,  
2500 University Drive, N.W.,  
Calgary, Alberta, T2N 1N4.

Dated \_\_\_\_\_ 197

Ref. No. \_\_\_\_\_

Dear Mrs. Ronde,

I am immensely pleased to receive your kind message of good wishes for the New Year which I heartily reciprocate.

It is good you propose to be in India this February. Unfortunately I shall not be in Delhi at that time. I am taking over as Visiting Professor in the Katholik University of Leuven, Belgium from January 28, 1985. I shall be back in India in the first week of June.

*will* Mrs. Shastri will, however, be in Delhi in February. She is very keen to see you. She is an Associate Professor of Sanskrit in one of the Women's Colleges in New Delhi and is a very eminent Indologist in her own right having specialized in modern Sanskrit drama in which field she is considered an authority. She welcomes you here on my behalf. You would please ask some one in the Shastri Indo-Canadian Institute in Delhi to ring up our home, Telephone No. 230035, and inform her of your arrival. The name of my wife is Usha Satya Vrat (Dr.).

With warmest personal regards  
and cordial greetings,

DELHI ADDRESS:

Shastri Indo-Canadian  
Institute,  
92, Golf Links,  
New Delhi

I remain,  
Sincerely Yours,

Satya Vrat Shastri



DEAR MR. PRINCIPAL,

I am very glad to hear that you are all well and happy. I hope you will continue to be so for many years to come.

Yours faithfully,  
[Signature]

Principal,  
D.A.V. School,  
[Address]

Very truly yours,

I am extremely pleased to receive your kind message of good wishes for the New Year which I heartily acknowledge.

It is good to hear from you and to know that you are all well. I am sure you will have a very successful and happy New Year. I am sure you will continue to be so for many years to come.

I am sure you will continue to be so for many years to come. I am sure you will continue to be so for many years to come. I am sure you will continue to be so for many years to come.

With warmest regards,

Yours faithfully,

[Signature]

DEAR MR. PRINCIPAL,  
[Address]

Yours faithfully,  
[Signature]

Yours faithfully,  
[Signature]



27.9.84

To  
The Indian Council of Historical Research  
35 Ferozeshah Road  
NEW DELHI

Sir,

The VI World Sanskrit Conference is going to be held in Philadelphia, U.S.A. on Oct 13-20, 1984. Being a student of the history of the evolution of Sanskrit drama for the last fifteen years I have been devoting my time to prepare an extensive history of Sanskrit Drama. One of the most fascinating study in which I am currently engaged is the comparison between Megasthenes and the political drama Mudrarakshasa. Both Megasthenes and Chanakya were contemporaries of the great King Chandragupta Maurya. I would like to present the results of my research before the august assembly in Philadelphia. To enable me to undertake the journey I shall be obliged if the Indian Council of Historical Research grants me return airfare. The other expenses will be borne by me.

Thanking you,

Yours faithfully

Dr. (Mrs.) Usha Satyavrat  
3/54 Roop Nagar  
DELHI 110006



# AN COUNCIL OF HISTORICAL RESEARCH

B. Ram  
Research Officer

भारतीय इतिहास अनुसन्धान परिषद्

35, FEROZESHAH ROAD, NEW DELHI-1



Telegrams : HISTSEARCH

ग्रन्थ इतिहास

Telephone : 384347-386033

383421-387763

No.F.3-68/84-ICHR(FTG)

5 October 1984

Dr.(Mrs.) Usha Satyavarat  
3/54 Roop Nagar  
Delhi-110006

Subject:-Release of both ways air-fare (excursion between  
Delhi-New York-Philadelphia and back) to  
Dr.(Mrs.) Usha Satyavarat, Lecturer in Sanskrit,  
Kamla Nehru College, Panchsheel Marg, New Delhi.  
.....

Madam,

The sanction of the Council is conveyed to you for the  
payment of an amount of Rs.13004/- (Rs.12904 + Rs.100/- air  
port tax). The Air fare is given to you subject to production  
of ticket number and report on your performance in the conference  
on your return from U.S.A. You may kindly send the enclosed  
pre-receipted bill duly signed across the revenue stamp for  
releasing the cheque. The amount is debitable to International  
Seminars/Symposia.

Yours faithfully

(Bindeshwar Ram)

Copy to:-

1. Accounts Section, with a request to release the cheque  
for Rs.13004/- on receipt of pre-receipted bill.
2. Office Copy

(Bindeshwar Ram)  
Research Officer



1972-1973

e r c n



UNIVERSITY OF DELHI

BOARD OF RESEARCH STUDIES FOR HUMANITIES

No.Brsh/P,Report/ 86/ 35-85

Arts Faculty Bldg.,  
Date: 30.6.86

Dr. Usha Satavrat,

Deptt. of Sanskrit

Univ. of Delhi, Delhi

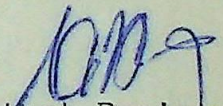
10/7

Dear Sir/Madam,

I am sending herewith Progress Report Proforma(s) for sending the Progress Reports for the period ending <sup>June 86</sup> March, 1984 in respect of the following research scholars working under your supervision to the Chairman, Board of Research Studies for the Humanities. I shall be obliged if the progress reports of the scholars are sent as early as possible through the Head of the Department.

1. Prem Lata Sharma
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

Yours faithfully,

  
Assistant Registrar

Copy of above forwarded to the Head of the Deptt. of Sanskrit

Delhi University, for information.

Assistant Registrar



100

32 82

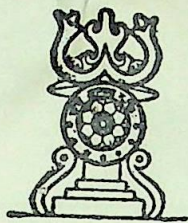
10/5

100

100



Kamala Nehru College  
(University of Delhi)



ref.

RNC/395

PANCHSHILA PARK MARG NEW DELHI-110049

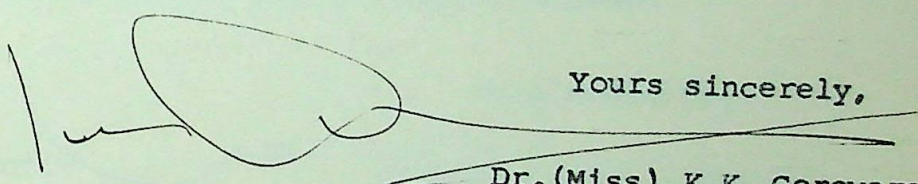
July 9, 1986 telephone : 664881

Dear Dr. Usha,

I am pleased to inform you that you have been appointed as Teacher-in-Charge to look after the Women's Advisory Board Classes at this College Centre for the period from 1st July 1986 to 30th June 1989. You would be paid Rs. 240/- per month for this assignment.

With the best of wishes,

Yours sincerely,

  
Dr. (Miss) K.K. Gorowara,  
Principal.

Dr. (Ms.) Usha,  
Department of Sanskrit.



# Kannala Nehru College

(University of Delhi)



RECEIVED BY THE UNIVERSITY OF DELHI

July 8, 1983

Encl. 1

Dear Sir,

I am pleased to inform you that you have been appointed as Teacher-in-Charge to look after the Women's Advisory Board Class at this College Centre for the period from July 1983 to 30th June 1984. You would be paid Rs. 150/- per month for this period.

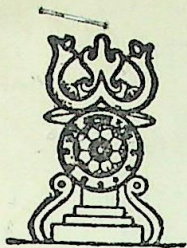
With the best of wishes,

Yours sincerely,

Dr. (Mrs.) K. K. Gopal  
Principal

Dr. (Mrs.) K. K. Gopal  
Department of Sanskrit





# Kamala Nehru College

(University of Delhi)

ref.

PANCHSHILA PARK MARG NEW DELHI-110049

telephone : 664881

February 9, 1985

The Manager, ~~State Bank of India~~  
State Bank of India,  
South Extension,  
New Delhi-49.

Sub: Two cheques dated 1-1-85 and 1-2-85 lost .  
STOP PAYMENT

Dear Sir,

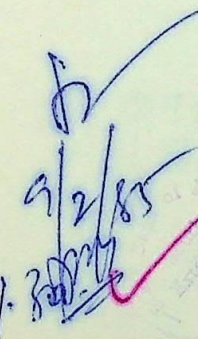
This is to inform you that the following 2 cheques in  
the name Dr. Mrs. Usha Satyavrat, are reported to have been lost.

1. Ch. No. 0752585 dated 1-1-85 for Rs. 2217.50 ✓
2. Ch. 904609 dated 1-2-85 for Rs. 1507.10 ✓

You are requested to note and stop its payment.

Yours faithfully,

  
Dr. (Miss) K.K. Gorowara,  
Principal.

  
C.C. to Dr. Mrs. Usha Satyavrat,

Current A/c no 2070



9.2.85

The Principal  
Kamla Nehru College  
New Delhi.

Dear Sir,

I wish to inform you that two cheques issued to me in Jan and Feb 85 for salary have been lost by me this morning in the market. May I request you to issue stop payment orders to the bank to avoid misuse and issue me fresh cheques. The details of the cheques lost are :-

CHQ No.	dt	Amount
0752585-	1.1.85	Rs 2217=50
904609	1.2.85	Rs 1507=10

Meanwhile thanking you,

Yours faithfully,

Usha Satyavrat

Sanskrit Dept.  
Kamla Nehru College



C/A 2070



30.4.1986.

The Principal,  
Kamala Nehru College,  
New Delhi-110003.

Dear Madam,

I am just in receipt of the Bulletin No. 1 containing the information that the 33rd Session of the All India Oriental Conference is going to be held at Calcutta under the auspices of the Asiatic Society from October 24-26, 1986. The only representative conference of orientologists in India, it attracts scholars from all parts of the country as also some from abroad. Participation in it, needless to say, is very important leading to useful inter-action among scholars of the same discipline besides affording an opportunity to present one's research findings before the learned scholarly community. With this idea in view I would like to attend it and am approaching your good self with the request that you would please nominate me a Delegate from the College.

The Conference is among those recognized by the University of Delhi.

The topic of my paper at the Conference would be : "Stage -presentation of Modern Sanskrit Dramas--New Experiments.

Yours Faithfully,

*Usha Satyavrat*  
( Usha Satyavrat )

Lecturer in Sanskrit.

Encl. Bulletin No. 1 from the All India Oriental Conference.



the Hyderabad  
Lamia Khatun College,  
New Delhi-110007.

Dear Sir,

I am glad to hear that in view of the  
containing the information that the  
All India Oriental Conference is going to hold at  
Calcutta under the auspices of the Asiatic Society from  
October 21-25, 1966. The only representative conference  
of orientalists in India it concerns scholars from all  
parts of the country as also some from abroad. I think  
you are in it, and it is very important. I  
am to attend it, and I am sure that you will be  
interested in attending or observing it. I  
think it would be a pity if you did not attend  
one's research interests before the Oriental Conference  
community. With this in view I would like to suggest  
it and on representing your field with the Oriental  
that you would please nominate me a delegate from the  
College.

The conference is being sponsored by  
the University of Delhi.

The topic of my paper at the conference  
would be : "Stage - presentation of Indian literature"  
Bharat - the Experiment.

Yours faithfully,

(Name Signature)  
(Name Signature)

Lecturer in Sanskrit.

Encl. Bulletin No. 1 from the All India Oriental  
Conference.



The Principal,  
Kamala Nehru College,  
New Delhi.

Dear Madam,

Kindly refer to my letter in which I had requested you to nominate me a Delegate from the College to attend the XXXII Session of the All India Oriental Conference to be held at Ahmedabad from November 6-8, 1985. I am at concentrating on the paper that I am to present at it. This keeps me very busy.

Shortly after the All India Oriental Conference I have to get busy with the marriage of my son. In view of all this I would suggest that ~~as~~ it would be better if the In-chargeship of the Department is given to some other colleague of mine temporarily for the period of the Second Term. I would feel obliged if you would kindly agree with the above suggestion and relieve me of the Incharge-ship with immediate effect.

Thanking you,

Yours Faithfully,

*Usha Satyavrat*

( Usha Satyavrat )

dated : 1.10.1985.

Lecturer in Sanskrit.



Dear Madam,

I had requested you to nominate me a Delegate from the college to attend the XXIII Session of the All India Criminal Conference to be held at Aligarh from November 6-8, 1935. I am at present on the paper that I am to present at it. This leaves me very busy.

Shortly after the All India Criminal Conference I have to get busy with the revision of my book. In view of all this I would suggest that it would be better if the In-charge of the Government is given to some other colleague of mine temporarily for the period of the second term. I would feel obliged if you would kindly agree with the above suggestion and relieve me of the responsibility with immediate effect.

Thanking you,

Yours faithfully,

(Uma Satyavrat)

Lecturer in Sanskrit.

Dated : 1.10.1935.



The Principal,  
Kamala Nehru College,  
New Delhi-110003.

13.9.1985.

Dear Madam,

The 32nd Session of the All India Oriental Conference is going to be held from November 6-8, 1985 at Ahmedabad. The only representative conference of orientalists in India held once every two years, it attracts scholars from all parts of the country. Participation in this is very useful enabling the participants as it does the opportunity to present their contributions in their respective fields of oriental studies before the learned assembly of scholars. I have a mind to attend it and am approaching you with the request that you would please nominate a Delegate from the College.

The Conference is among those recognized by the University of Delhi.

The topic of my paper at the Conference would be : Social Problems in Modern Sanskrit Dramas.

Thanking you,

Yours Faithfully,

*Usha Satyavrat*

( Usha Satyavrat )

Lecturer in Sanskrit.



12.8.1952

Dr. B. R. Ambedkar  
Rajawade Sanshodhan Mandal  
Pune

Dear Sir,

The 15th Session of the All India Congress Conference is being held from 15th to 20th September, 1952, at Ahmedabad. The only representative conference of this kind in India held once every two years, it is a very important all India conference. Participation in such a conference for enabling the participants to do some constructive work for the country is their responsibility. I have a high regard for the Congress and its members. I have a high regard for the Congress and its members. I have a high regard for the Congress and its members.

The Government is aware of the importance of the participation of the members of the Congress in the 15th Session of the All India Congress Conference. The Government is aware of the importance of the participation of the members of the Congress in the 15th Session of the All India Congress Conference. The Government is aware of the importance of the participation of the members of the Congress in the 15th Session of the All India Congress Conference.

Yours faithfully,

Yours faithfully,  
(Signature)  
(Name)  
Secretary to Government



To,

The Principal,  
Kamala Nehru College,  
New Delhi,

Dear Madam,

The 32<sup>nd</sup> session of the All India Oriental Conference is going to be held from Nov. 6-8, 1985 at Ahmedabad. The only representative all Conference of Orientalists held once every two years it attracts scholars from all parts of the country. Participation in it is very useful in enabling <sup>them</sup> ~~as it does~~ the participants ~~the opportunity to~~ <sup>to</sup> present ~~his/her~~ <sup>their</sup> contributions before the learned assembly of scholars. I would feel obliged if you would kindly nominate me a delegate from the College to attend the above Conference which is among those approved by the University of Delhi. ~~I~~ <sup>the conference</sup> would like to present a paper at it on 'Social problems in Modern Sanskrit Dramas.'

Thanking you.

Yours faithfully  
Usha Satyawat.







The Principal,  
Kamala Nehru College,  
Panchsheel Park Marg,  
New Delhi.

Dear Madam,

This is to inform you that I am leaving for Ahmedabad for attending XXXII Session of the All India Oriental Conference on November 3, 1985 and shall be back from there on November 10, 1985. I would request you to kindly <sup>allow</sup> me Duty Leave for the period November 4-10, 1985

On September 13, 1985 I had requested you to nominate me a Delegate from the College for attending the above Conference which is among those recognized by the University of Delhi.

Thanking you,

Yours~~faithfully~~ Faithfully

Usha Satyavrat

(Usha Satyavrat)

Lecturer in Sanskrit.

Dated : 1.11.1985.



The Principal,  
Lala Lajpat Rai College,  
Lahore.  
Dear Sir,

Dear Sir,

This is to inform you that I am leaving for  
Aligarh for attending XIIII Session of the All India  
Oriental Conference on November 2, 1935 and shall be  
back from there on November 10, 1935. I shall keep at  
you so slightly to help leave for the period November  
4-10, 1935.

On September 17, 1935 I had requested you  
to nominate me a delegate from the College for attend-  
ing the above conference which is being chosen  
by the University of Delhi.

Thanking you,

Yours faithfully,  
Lala Lajpat Rai  
(Lala Lajpat Rai)  
Lecturer in Sanskrit.

Dated : 1.11.1935.



The Principal,  
Kamala Nehru College,  
Panchsheel Park Marg,  
New Delhi.

Dear Madam,

I am leaving for Ahmedabad for attending XXXII Session of the All India Oriental Conference on November 3, 1985 by 182 Down, Sarvodaya Express, The A.C. Two Tier Ticket for New Delhi-Ahmedabad-New Delhi is Rs. 716/- The number of the Ticket from New Delhi to Ahmedabad is 14688 and from Ahmedabad to New Delhi is 00007. The number of Kilometres each way is 1094.

The Registration Fee for the Conference paid by me as per the copy of the Money Order Receipt attached herewith is Rs. 50/-. The Conference is from November 6-8, 1985. I would request that the travelling expenses together with the D.A. for the days of the Conference as mentioned above and the Incidental charges as admissible under the rules may kindly be arranged to be paid to me at the earliest convenience.

Thanking you,

Yours Faithfully,

*Usha Satyavrat*

Dated : 1.11.1985.

(Usha Satyavrat)  
Lecturer in Sanskrit.



Handwritten notes at the top of the page, including the word "Bibliography".

Dear Sir,

I am enclosing for the enclosed for attending XIII  
Session of the All India Oriental Conference on November  
2, 1935 at the house, Sanshodhan Mandal, Calcutta.  
I have taken the train for the same and will be  
present at the house from 10.30 to 11.30.  
I have been informed that you will be present  
at the house from 10.30 to 11.30.

The enclosed is for the Sanshodhan Mandal  
at the house of the Sanshodhan Mandal.  
I have taken the train for the same and will be  
present at the house from 10.30 to 11.30.  
I have been informed that you will be present  
at the house from 10.30 to 11.30.

Yours faithfully,

Yours faithfully,

(The Secretary)  
Secretary to the Conference.

Dated: 1.11.1935.





The VIth World Sanskrit Conference  
October 13-20, 1984  
Philadelphia, Pennsylvania  
U.S.A.



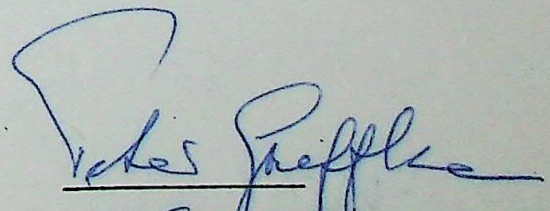
TO WHOM IT MAY CONCERN

This is to certify that *Dr. Usha Satyawrat*

has participated in the 6th World Sanskrit Conference held at the University of  
Pennsylvania in Philadelphia, October 13 to 20 and read a paper entitled '*Jagannath  
cult of Orissa - A historical perspective*'.

on *18-10-84* (date),  
in *International House* (place),  
at *1-1-30* (time)

in Section # \_\_\_\_\_ entitled  
*Hindu Religion - Purāṇas and Gītā etc.*

  
Convener/Program Chairman









The VIth World Sanskrit Conference  
October 13-20, 1984  
Philadelphia, Pennsylvania  
U.S.A.



TO WHOM IT MAY CONCERN

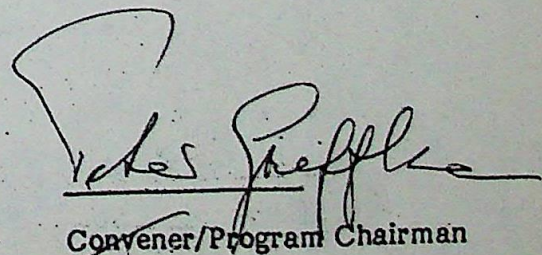
This is to certify that *Dr. Usha Satyanar*

has participated in the 6th World Sanskrit Conference held at the University of  
Pennsylvania in Philadelphia, October 13 to 20 and read a paper entitled '*Jagannath  
Cult of Orissa - A historical perspective*'.

on 18-10-84 (date),  
in International House (place),

at 1-N-M (time)

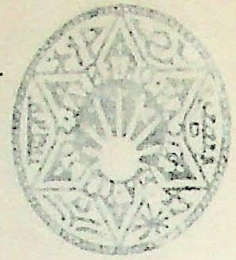
in Section 2 entitled  
*Hindu Religion - purāṇas and Gītā etc.*

  
Convener/Program Chairman





The Vith World Sanskrit Conference  
October 15-20, 1984  
Philadelphia, Pennsylvania  
U.S.A.



TO WHOM IT MAY CONCERN

This is to certify that Dr. [Name] [Title]

has participated in the 8th World Sanskrit Conference held at the University of Pennsylvania in Philadelphia, October 15 to 20 and read a paper entitled 'Topic'.

on 18-10-84 (date)  
in [Location] (place)

1-4-85 (date)

in section 5 entitled

Hindu Religion - Philosophy and Arts etc.

[Signature]  
Convener/Program Chairman